

# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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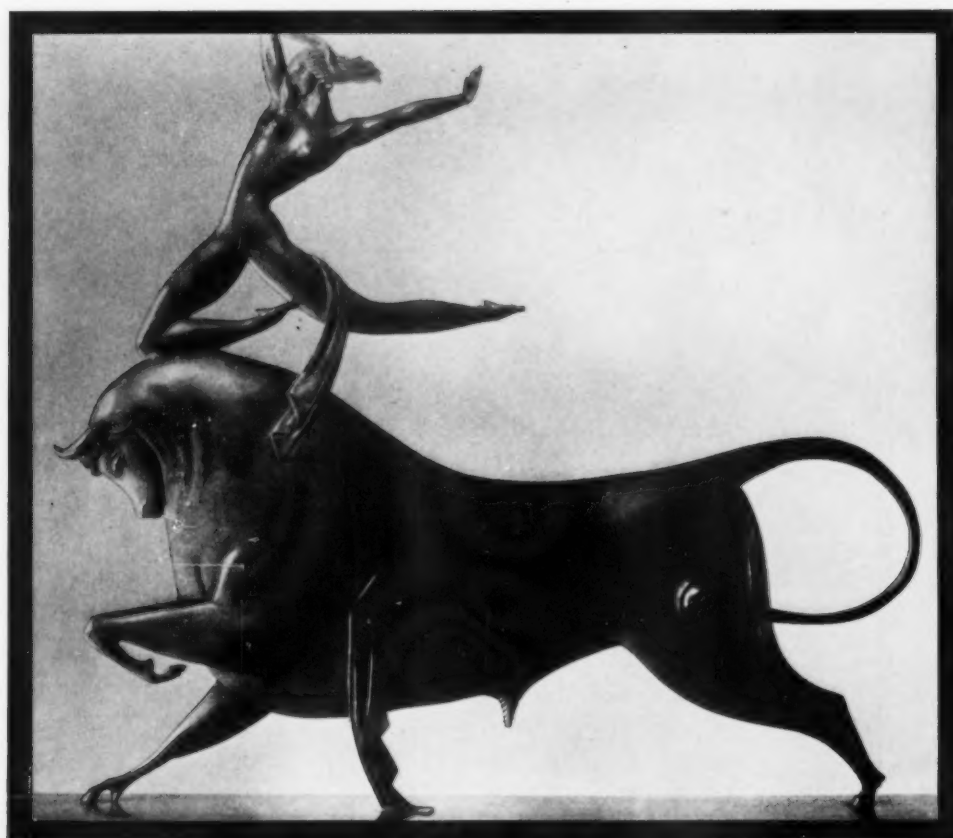
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Bronze  
Sculpture  
by  
Boris  
Lovet-Lorski



Head Carved  
in Wood  
Head Cut  
in Stone  
by  
Boris  
Lovet-Lorski



Photographs, Courtesy  
of Boris Lovet-Lorski



A junior student  
modeling in the  
George School,  
Pennsylvania  
William A. Rittase,  
Photo



Saturday class  
student clay  
modeling at the  
Milwaukee Art  
Institute,  
Miss Gertrude  
Kundman,  
Teacher  
A. G. Pelikan,  
Photo

**M**odeling and Sculpture is at last receiving much attention in our public schools. It deserves full recognition as it is important and helpful to both drawing and painting.

Feb.  
1940

183



# VERNISE PRUITT, the TEACHER WHO DOES

FLORENCE PARSELL, Art Teacher  
Angola, Indiana



**I**N THE busy furniture city of Grand Rapids is a peaceful tree-lined street of homey houses facing a park—a park filled with beauty from the time of the first green lace of spring to the whispering of the bonze oak leaves in the snow. On this quiet street, in a small white house sitting back under the trees, lives a young woman, who, like her neighborhood, has been able to keep tranquility in spite of the rush of commerce around her. Her bread-and-butter job is that of teaching art in one of the large high schools of the city. Not only has she a full program, but as every art teacher knows, there are constant demands upon her time and interest from other departments in the school, so many, many demands that all who know her marvel that she finds time to create and express in her own chosen art medium.

• As the visitor steps through Vernise Pruitt's door, he is immediately aware of something cozy and pleasant, but exciting and exhilarating in the very atmosphere of the house. The happy color scheme is cream and rust heightened by strong chrome yellow in cushions, in the water color of her cat and other bits of color in the many books and ceramics on the shelves and tables about the room. In the maple-furnished dining room is an open dresser on whose



Brown County Dancers, by Vernise Pruitt



Pipe Organ Music, by Vernise Pruitt

shelves are plates of clear glaze over red-brown clay with bird designs in blue and cream enamel, Miss Pruitt's work. There are harmonizing pieces of Deruta, Quimper, Spanish and Mexican origin. Just as intriguing is a kitchen with peasant decoration in motifs of cream, red and black. While she has her kiln room and clay storage, she works in any room of the house which pleases her mood. Although some of the success of this young artist may be attributed to her pleasant surroundings, one must remember that she, herself, has created her environment.

• Here in this satisfying retreat have been conceived and created many fascinating bits of ceramics.





The Nativity  
by  
Vernise Pruitt

Daniel  
in the  
Lions' Den  
by Vernise Pruitt

Before she had her kiln, Miss Pruitt modeled and painted with poster paints on the unbaked clay, a number of charming little Christmas angels which are treasured by friends who were the fortunate recipients. For several years she has been interested in pottery and glazes, but recently she has turned to modelling animals and the human figure. She has experimented with clays of various colors, both in her pottery and figures and has originated some surprising effects by combinations of clays and glazes.

• Many of Miss Pruitt's themes are biblical, most of them treated with great reverence and delicacy as are her Madonnas, "Nativity Group," and "Flight into Egypt," but occasionally with a subtle humor as in the delightful "Garden of Eden" group in which Adam, begging for the forbidden fruit, is being handed the core while his adventurous spouse picks a fresh apple for herself. In another group, Daniel prays fervently and desperately while the lions rub against his knees with the affectionate ardor of hungry house cats. One of her most beautiful groups is the head of Samson and that of his deceitful wife, which Miss Pruitt calls "Samson's Riddle." At present she is working on a nativity group, the figures of which are separate and can be rearranged like the parts of a Christmas creche.

• She has exhibited in the National Ceramics Show at the Museum of Fine Arts at Syracuse, New York, in the Michigan show at Detroit Institute of Arts, and the Hoosier Salon in Chicago. She is a Hoosier, a native of Jackson County, Indiana. One of her amusing groups is the "Brown County Hillbillies," rugged Brown County, Indiana, being the home of a picturesque art colony.

• One of her most whimsical pieces is a woman



sitting on the floor clutching one foot with her hand while she reaches a finger toward the aching bunion on the other foot, not quite able to summon the courage to touch it. The face is gaunt and drawn with fatigue. Miss Pruitt says she hasn't decided whether to call it "Barking Dogs" or "Art Teacher on Friday Night." Appropriately enough it is glazed in green-blue. "Jungle Lullaby" is poignantly tender. A black mother holds her baby, her own face raised in a plea for the future destiny of her child.

(Continued on page 7-a)

# ADVENTURES IN CERAMICS ❀ ❀ ❀ ❀ ❀

VERNISE PRUITT, Art Teacher

Junior High School, Grand Rapids, Michigan



AS FAR back as I can remember I have harbored a smoldering urge to create from plastic clay, but every time this urge raised its head in my young days, it was rudely slapped down by the social environment of a large family in which I timidly dodged. Playing in a clay bank by the side of the big road was downright bad because it resulted in dirty hands and dress. Even when I grew older and more self-assertive the effort seemed too great to break away from the accepted mode of living. You can't just drag a bag of clay into someone else's house and do a neat job of modeling.

- It takes a depression or a round of arthritis or a tragedy, to make you look at your helpless hands and wonder why they hadn't been allowed to create at least part of the time for the pure pleasure of creating. There must be a way in life if the will is strong enough.

- Perhaps the above thoughts or the inspiration received from watching so many children enjoy clay modeling in my public school art classes. Twenty different classes a week caused me to invest in an electric kiln and a bag of clay to use in vacation instead of leaving town in pursuit of more hours on a higher degree. But lo and behold! when the kiln arrived, the landlady wouldn't allow it in my apartment even though it was a well-behaved insulated affair. Therefore, the next move was to go out and buy on contract a house to shelter my kiln, clay, radio, and water colors. I found the house, damp and dreary in pouring spring rains. It took the whole summer to clean, paint and furnish it.

- That first winter I modeled in the living room because it was the warmest room and I wasn't very skillful at firing a furnace. I kept a can of clay at one end of the davenport and the radio at the other. The children in my art classes were my best critics; we shared ideas and discussed methods of expression and were moved to delight or gloom by the tricks of different glazes. Their things were fired in the big school kiln but they were just as concerned about the

results of my firing in the small kiln at my home. Not only did my hobby put me in closer touch with my pupils but it proved to be a wonderful recreation; I haven't had a dull moment at my own expense since I acquired the kiln and modeling habit. The feel of plastic clay in my hands relaxes my nerves after a strenuous day. Ideas come at the touch of the material. I have no personal feeling toward the finished product it makes, no difference whether anyone likes them or not.

- Each piece furnished its own interest while it was being made, even troubled moods were washed clean by some. Figures took certain proportions not through my desire to distort form but because of the natural tendency of the clay to settle and slump; because of the limitation in the size of my kiln; and because I am interested in the expression of the whole composition instead of academic form. They are not thought out with plans and drawings, they just happen naturally.

- One day a term is set aside in which every one in the class models in clay, one small figure or group to be finished in the fifty-six minute class period. The next art period is used in decorating in underglaze or finishing for plain glaze. Many are satisfied with this one expression while others finish several pieces a term. They are told a week ahead of time when the clay will be ready for the whole class so everyone will be in the mood. Glazes are stressed when the whole group works in clay. The rest of the time finds each class holding a five-ring circus, drawing, painting, carving, embroidering, and modeling.

- The children choose their own ideas; the most unusual was by an undertaker's son who laid out a football player of a rival school in a casket with a player from his school placing a wreath. He worked on it nearly two months without any questions or suggestions from me. I was in doubt for a long time as to the identity of the victim but it was so heavenly to have him working in art while he made trouble in other classes, I thought it best not to break the spell. Our team did win the game and he took his model home well finished.



Circus Horse  
and Trainer  
by Vernise Pruitt



The children glaze their own pieces and help stack and empty the kiln.

Figureens in the making from left to right: Man leading his dog, man on horse, deep sea diver, just a standing man, a prize-fighter, and last, a queer animal



Sometimes, two out of a class of thirty settle down to a "hot" idea for clay. The boy at right is posing for a friend who is having trouble with seated figures in his composition

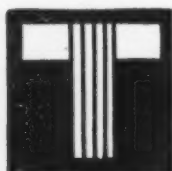




## ✕ MODELING FOR FIGURE STUDY ✕

MRS. C. D. REID, Art Instructor

Sam Houston Junior High School, Amarillo, Texas



THE idea of studying proportions of the human body by modeling, rather than by the usual figure and portrait drawings, brought an enthusiastic response from the first year high school art classes. This problem proved so popular that high interest was maintained throughout the three weeks required to complete the work.

- The pupils were encouraged to model figures representative of their various interests. Home economics students invariably selected some period in costume design, several selected characters in Latin, others used foreign people, while some chose the ever-popular football player.

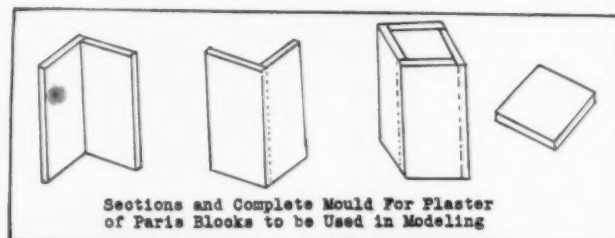
- Contour line drawings of the human figure were made and clothing was designed as the student wished. This was traced on a mould of plaster-of-Paris, 4 by 4 by 8 inches. Previous experience in modeling was of little value involving the new problems—here was a rectangular solid to be shaped into the likeness of the human figure. Where to begin and how much to remove, brought on a general discussion of the shape and proportions of the body when it is to be represented in the round, like sculpture, and not as a picture. It was decided to block out the entire figure and then gradually develop the body.

- These pupils had had figure drawings every year of their school life. They had a general knowledge of

the human figure when placed on paper, but when they started out to show the three dimensions, they found something new. It is needless to say that these pupils gained a deeper appreciation for the human body as a thing of real beauty, the curves and proportions became a reality.

- To make the plaster-of-Paris blocks, sift dry plaster-of-Paris into the required amount of water until the water stands about one-eighth inch above the powder, then stir slowly until the mixture thickens just enough to show the print of the spoon. Pour quickly into moulds which have been previously constructed as follows: Use four pieces of pine, 1 by 4 by 8 inches, made into two sections with a separate base held together by wire. Such construction permitted the quick removal of the mould from the block.

- To keep the blocks damp enough for carving, wrap in several thicknesses of newspaper. If the blocks dry too rapidly, place a thickness of wet paper next to the block to restore the necessary moisture.





Madonna  
by  
Feurstein,  
Germany



Star of Bethlehem  
by Piglhein



Madonna by  
Burne-Jones,  
England  
Portion of  
Water Color  
Mural

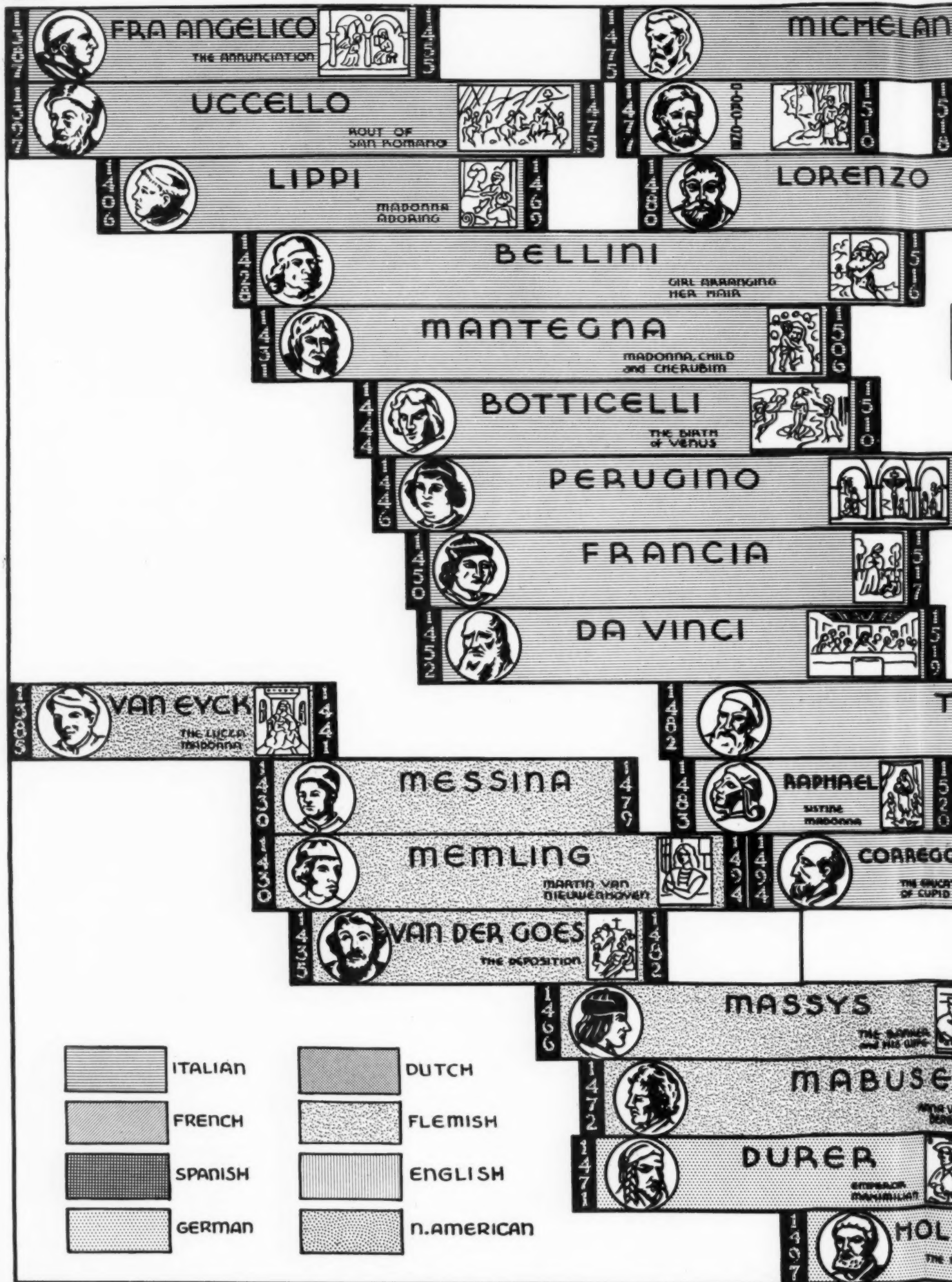


Madonna  
de  
Candelabra  
by Raphael  
(1483-1520)



1400

1500



1400

1500



1600

EL ANGELO

CREATION



FRANZ HALS

THE LAUGHING CAVALIER



TINTORETTO

MERCURY and the GRACES



REMBRANDT

THE STUDENT



GIOTTO LOTTO

MADONNA WITH SAINTS



CUYP



PAUL VERONESE

THE LITTLE TABACCHINO PLAYER



de HOOCH

THE STORAGE ROOM



MORONI

MADONNA and PRINCE DONOR



MAE



CARAVAGGIO

THE LITTLE PLAYER



VERMEER

THE ARTIST STUDIO



HO



EL GRECO



MURILLO



VELASQUEZ

THE JERUSALEM



TITIAN

THE CONCERT



POUSSIN

PARADISE



ORREGGIO

THE EDUCATION OF CUPID



RUBENS

CHILD WITH A BIRD



JORDAENS

SHEPHERD and SHEPHERDESSES



VAN DYKE

BABY STUMP



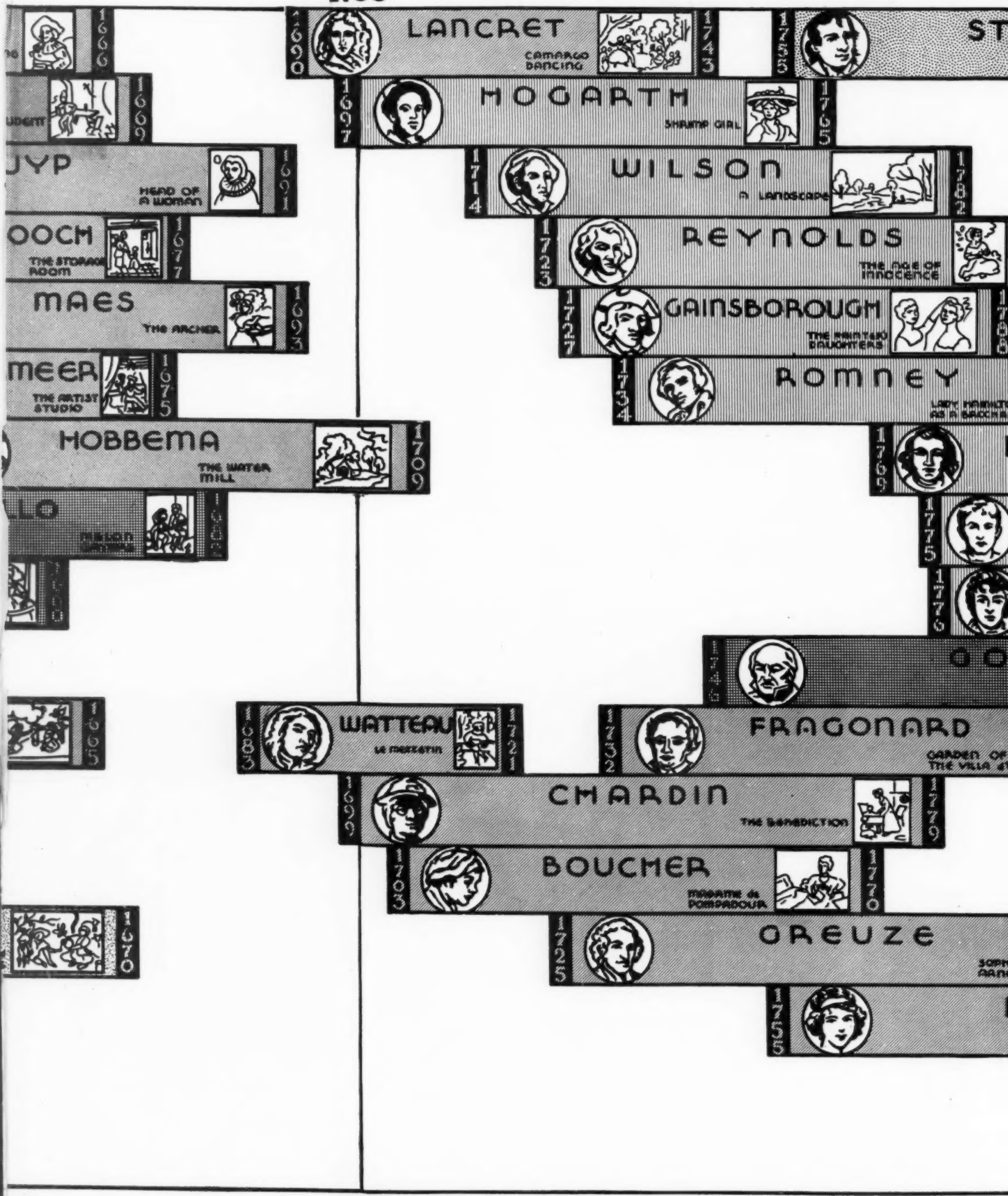
HOLBEIN

THE AMBASSADORS



1600

1700



1700



1800

1900

STUART

GEORGE WASHINGTON



1732



MORRIS HUNT

THE BATHERS



1899



GEORGE INNESS

PEACE AND PLENTY



1894



WHISTLER

WHISTLER'S MOTHER



1901



WINSLOW HOMER

SLOOP



1910



DUVENECK

WHISTLING BOY



1919



SARGENT

MADAME X



1924

LAWRENCE

THE CALMARD CHILDREN



1850

TURNER

THE GRAND CANAL VENICE



1851

CONSTABLE

THE CORNFIELD



1877



VAN GOGH

SUN FLOWERS



1890

BOYA

BOY WITH CHERRIES



1874



MANET

BOY WITH CHERRIES



1883



CEZANNE

THE BLUE VASE



1906



COROT

SPRING



1875



ROUSSEAU

THE TOLL GATE



1867

MILLET

THE ANGELUS



1875

LEBRUN

MARIE ANTOINETTE



1842



MATISSE

PUMPKIN



1899



BON HEUR

THE HORSE FAIR



1899



GAUGUIN

THE WHITE HORSE



1903

1800

1900





Russian  
Madonna  
of the  
XI Century



Russian Madonna of the XVI Century



Early Italian Madonna of the XIV Century



Byzantine Ivory Plaque Madonna of the V Century

BYZANTINE ART INFLUENCED MUCH OF  
THE EARLY CHRISTIAN ART IN EUROPE

Madonna  
Granduca,  
Pitti  
Gallery,  
Florence,  
Italy



Madonna by Raphael (1483-1520) in the Louvre, Paris



A Madonna by Sano de Pietro  
in Gallery of Fine Arts,  
Siena, Italy



Madonna by Luini in the Brera Gallery, Milan



Madonna  
of the  
Olive  
by  
Barabino  
Italy



Madonna by Cornelis  
Van Cleve, Holland



Madonna by  
Velázquez, Spain



Madonna  
by  
Bougereau,  
France



# SCHOOL ART IS EDUCATION

BLANCHE CAHOON, Director  
Public School Art Education  
Hillsborough County, Tampa, Fla.



WHAT is my impression of the most needed or important phase in today's School Art Education?

- The realization, on the part of the teacher, that School Art *is* Education, that it is a thought subject.

- The "drawing teacher," so-called in the past, who told the children how to draw or taught them to copy other people's drawings, has changed today into the drawing teacher who can draw out the thoughts of the child and make him capable of objectifying his own thoughts.

- If we believe that "the picture is the artist's thought objectified," we realize that it is the power to think clearly that makes it possible to draw what we are seeing and thinking.

- The Art Education teacher, then, is not so much concerned with the technique or skill that the young child has shown as with the thought content and the effect it has had upon the child in helping him to express his own thoughts.

- This teacher realizes that this creative thinking and the watching of his own thoughts unfold as he draws, gives the child a power to imagine, create, see clearly, reason, and think through a problem in a manner that is true education.

- This means that the teacher today must not only know how to leave the child to think independently but must know the fundamental principles underlying good drawing. The time comes when the child is not content with his work or is not progressing. He needs a definite principle explained to give him increased power to express himself. The teacher would help him to spell a word when he needed it or explain a principle in arithmetic. Why not in drawing?

- This art teacher must understand children, be in perfect sympathy with their child thoughts and have their confidence and love. This confidence that the child places in his teacher casts out fear and repression and stimulates expression and latent ability.

- A school trustee was being interviewed by the art teacher during the last depression period when all so-called unnecessary subjects were being eliminated. After a one-sided conversation had brought the teacher to the end of her arguments, the reticent trustee remarked, "When I went to school I hated it. I played hookey on the least excuse. Why is it my children love to go to school? They even cry if they have to miss it. Is it the Art you put into their school?" The art teacher was re-employed and again made a resolution that more art, more joyous living, more vital, interesting everyday art situations would be found in her classroom.

- This Art Education teacher again today must have a broad education—knowing not only her art and her



children, but the subject matter being taught in her classrooms and its relation to past development and present-day conditions and demands.

- An international newspaper has just recently finished a series of fifty-two articles on "Saving Our Schools." A few of the headings were:

- "Schools Awake to Needs of World." "Rapidly Changing World Points Need of Education." "Teachers Urged to Widen Service." "Vocational Training Problems to Fore in Public Schools." "Trends in Teaching Include Emphasis on Experience." "Schools Face Post Depression Challenge." "Thirty Million Pupils Are Off Each Day to School." "Heads of the A. B. College Stress World's Need of Thinkers." The fifty-second article closed with these lines:

- I know that education needs to rouse itself further and more vigorously to a study and understanding of this challenging future; and that you and I, Mr. and Mrs. American Citizen, cannot be too awake to the importance of emphasizing in school and home these qualities of character and of the spirit which more than anything else will enable our children to greet their stupendous new world with well-founded confidence and shining eyes.

- This is a challenge to all thinking art teachers. It is within their power to help awaken in their pupils a love for the beautiful and a desire to create the beautiful, to stimulate a creative imagination that may lead into fields of invention or into any of the allied arts, to give a well-founded confidence that makes the child an independent thinker.

- So my impression of the most important phase in today's Art Education is the realization, on the part of the teacher, that School Art *is* Education and that she as a drawing teacher can draw out the child to think and objectify his thoughts.

Blanche Cahoon

# THE MAGIC OF LEAD PENCIL

PEDRO J. LEMOS, Director of Stanford University Museum of Fine Arts, Stanford, California



ANY mediums have been invented for artists' use since the cave dwellers many centuries ago used charcoal and burnt red rock to do their black and sanguine masterpieces on the roofs of their caves in northern Spain.

With the crudest of materials, these primitive, low-browed artists produced pictures so excellent in technique and line formation as to cause surprise to the artist visitors who always thought primitive artists would produce only crude line drawings. We hear much about a charcoal and sanguine drawing, the use of black crayon and red chalk crayon, as if it was a new thing under the sun, but rest assured it is as old as the known art of man. Early man simply used the charcoal sticks from his fire and the burnt rock fragments from the cave floor and used his "free expression," and created better results than much of our modern efforts. If anyone ever has doubts of the primitive results, I advise him to visit the Altamira caves in Spain and receive the surprise of his artistic life.

• With all the multiple mediums and tools handed to us today by skillful inventors of art materials we ought to do better work than ever, but our eternal desire to slide to success in achievement influences us to rush to the finish or the "last chapter" of the art procedure and we wonder why we do not make proper progress. If we in America could only be content to spend some time in researching individually each art medium, whether it be pencil, crayon, pen, or paint and find out its capacity and characteristics, we would make much more advancement with our subject when we commence to use our art tools or material. Just picking up a tool and starting in a subject without finding the best approach in the use of the tool is about as sensible as a musician grabbing an instrument and starting to play it without finding the best way to hold it, or knowing if it is tuned or in condition. Our art schools will some day turn toward teaching the capacities of many of our modern art mediums and researching toward developing new ones so as to open new horizons in art expression. So far most of this has been done in Europe and we have been borrowing the ideas.

• Perhaps one of the earliest, simplest mediums developed in Europe was the granddaddy of the pencil. Some unknown medieval artist one day found that silver made a smudge on white linen or parchment and organized the smudges or marks into a picture and thereby was born the art of "silver-point," a very popular art in its day. In fact, it is described by one of the early writers as one of the art instruments which had been the servant of the most illustrious artists who ever drew on paper, and that its abandonment is to be regretted as it had peculiar and precious qualities of its own. The silver-point is a

pencil which scarcely can be said to wear, does not break or require cutting, and gives a beautiful dark gray hue of much clearness and delicacy. Holbein, Durer, Perugino, Raphael, da Vinci, Lippi, Ghirlandajo, and other old masters made much use of the silver-point. The silver-point is simply a little rod of pure silver thick enough not to bend under the pressure of the artist's hand, and sharpened just enough so that it will make a fine line on paper without piercing it. If set in a wooden holder this point will resemble an etching needle, and the work done with both art tools has much similarity in final results.

• Paper for silver-point is easily prepared, as ordinary paper results in a silver-point mark so pale as to be useless. A light wash of opaque white is all the preparation needed, tinting the white with any color you wish. The old masters prepared their papers with many tints, choosing those which appealed to them as the most appropriate for the subject. Modern papers used for books coated with a dull mat finish lend themselves to silver-point. I have found the "cameo finish" papers especially adaptable without any coating of opaque white. If you want to enjoy an artistic exploration, try "silver-point" work. It may be the right medium for you to use. It certainly will increase your admiration and respect for the "silver-points" of



"Silver point," drawing with a soft piece of silver preceded the use of lead and was often used by the old masters. The above study is by Van Eyck





"Cowboys." Pencil drawing by Allan Gilbert Cram of Santa Barbara, California. Action and accent combined in direct simple lines which convey life and spontaneity



Spanish Ranch House, California. Pencil drawing by Allan Gilbert Cram. These pencil drawings are done with one grade of pencil, the dark and light qualities of lines being produced by pressure of pencil stroke



the old masters and also produce a wholesome respect for the child of the silver-point—the good old lead pencil and all the magic that may be done artistically with the many forms and types of lead pencils so easily available for us today.

- A raging storm presented the lead pencil to the world when it uprooted a tree in the year of our Lord 1565 in the reign of "Queen Bess." The black substance found on the roots of the tree was a new material and became known as "wad," "kish," "black lead" and finally named graphite. It was first used for marking sheep and many people endowed it also with healing powers; doctors and druggists included it with their other medicines. Since its discovery it has been largely used for marking and the original Borrowdale graphite mine in England has never been equaled elsewhere for graphite quality.

- There is no other single art tool that conveys so many art variations and possibilities as the lead pencil. It can be used for the finest lines. It can



Varying types of lead in the pencils produce modern art techniques for modern illustrations. Drawn in pencil by Margot Lyon, Palo Alto, California



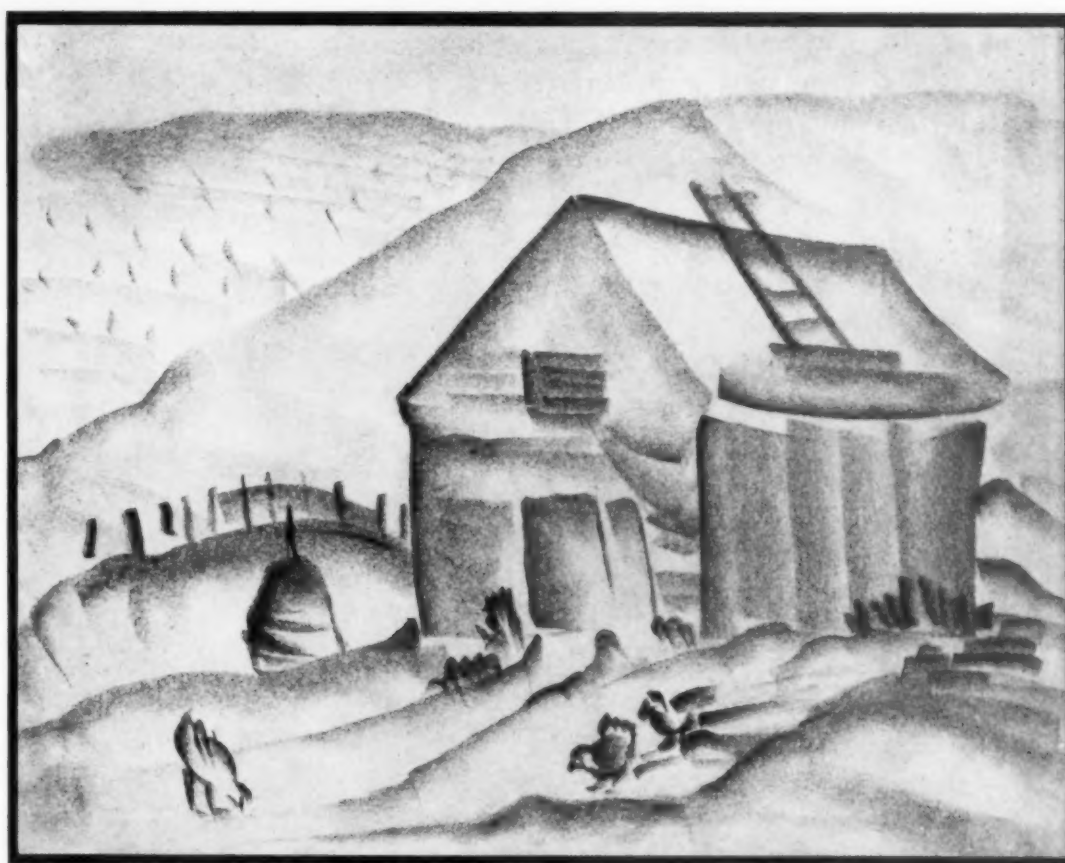
Art students find the soft lead pencils particularly adapted to modern line and shading in dynamic nature designs. From Mills College, California. Roi Partridge, Art Director



convey in the same stroke a wealth of tonal changes. Every slightest pressure conveys the artist's intent. The same lead with bevelled flat may make a wide stroke or the bevelled edge leaves a hair line. It is a tool that has more affinity with the artist's endeavors and more varying in its responses than almost any other art tool. It is a tool and material in one and becomes so much a partner to an artist's expressions that many artists become perturbed if a new or different type pencil has to be used. It becomes the voice of the close affinity that must exist between the artist's mind and his hand in creating his picture.

Outdoor sketch by Jane Rehnstrand, Superior, Wisconsin, showing broad use of graphite sticks for sketching

- Many artists, with broad and dark leads in pencil or sticks actually produce a painter's quality in their



One stroke with side pressure on graphite stick produces both line and shading. It becomes "pencil painting." Drawn by Jane Rehnstrand, Superior, Wisconsin



Crayon pencil produced this nature study by a student in Mills College, California. Roi Partridge, Art Director

pencil subjects. Graphite may be rubbed with a stomp or with the fingertips. It may be smudged with an eraser, or light sections and highlights wiped out with sharp eraser edges. There is no end to the art achievements possible through the lead pencil; and it certainly is the first thing used by the artist painter, sculptor, etcher or designer to jot down their first ideas toward their next art creation.

• Excellent results have been secured by the use of varying degrees of pencil hardness. The use of three or four varying degrees of pencils may be used in securing the light and medium and dark parts of a picture. The pencil may be used in decorative rendering or in the modern use of shading as shown on these pages. A number of pencil types of renderings will also be found in the April 1925 and September 1925 issues of *School Arts* pages showing its use in sketching and for illustration methods. There is a great interest returning to pencil drawing as shown by the many line renderings made with either crayon, sanguine, or pencil in art exhibitions. Artists have found it necessary to keep attuned to good draughtsmanship by using a medium occasionally requiring drawing plus tonal qualities; a thing the good old lead pencil always demands if its results be successful. The pencil will keep you fit, it does not let you forget how to draw.

• To those who wish to use pencil just as a pencil, that is to use lines that a pencil naturally makes without making it lie down or jump through hoops, I recommend them to the two drawings done by Gilbert Cram shown with this article. These show a fine free use of natural pencil lines and fine attention given to accents of the line to bring out the important parts of the subject. By sacrifice of line or by a light thin line the parts that should play second fiddle do their necessary part very artistically in the picture. Any artist who can do good pencil drawing can do anything in other art mediums and do it well. Whenever I meet a good pencil artist I know his etchings and paintings or sculpture is good too, because he

(Continued on page 7-a)



AUSTRIA



ITALY



RUMANIA



RUSSIA



RUSSIA

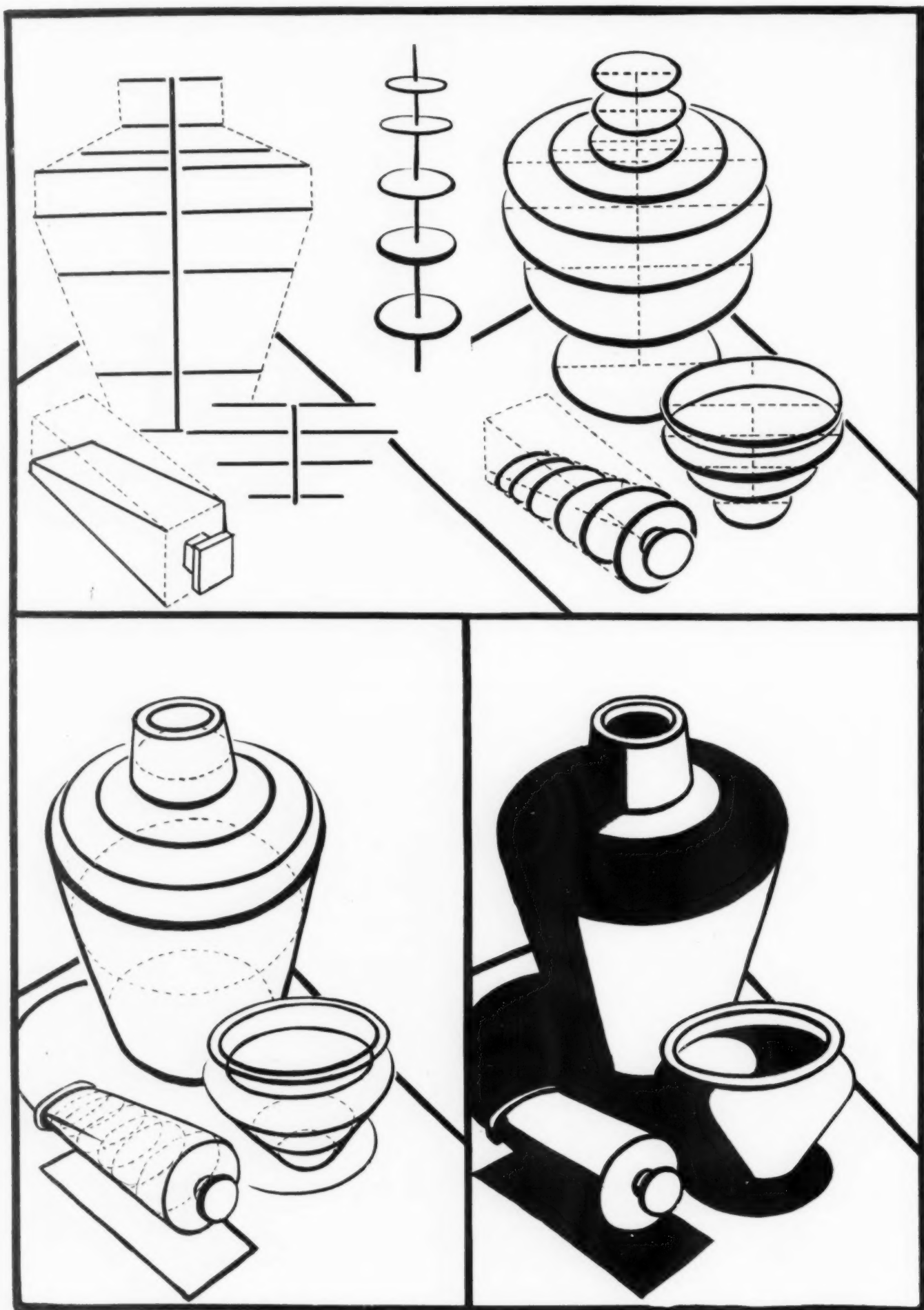
The folk-art of many countries has produced quaint drawings for designs to be applied to their weavings, embroideries, furniture and metal ware





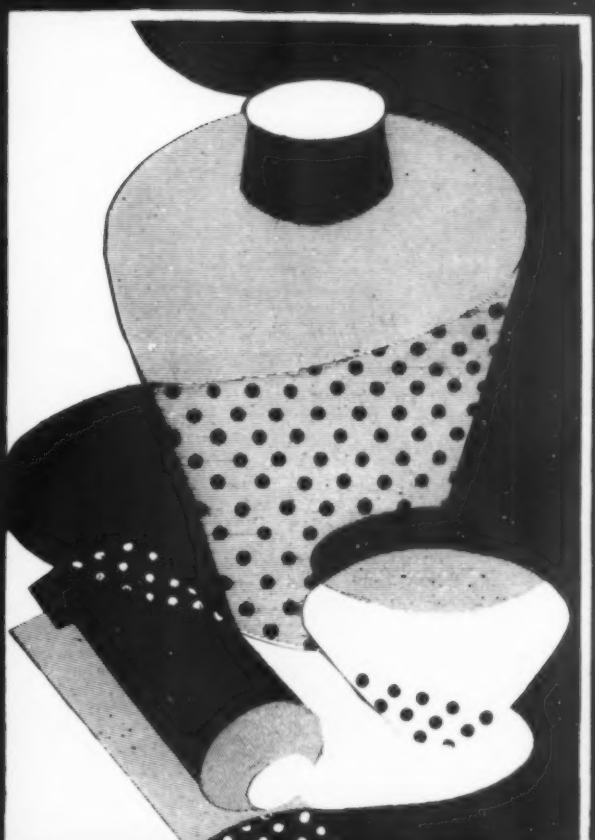
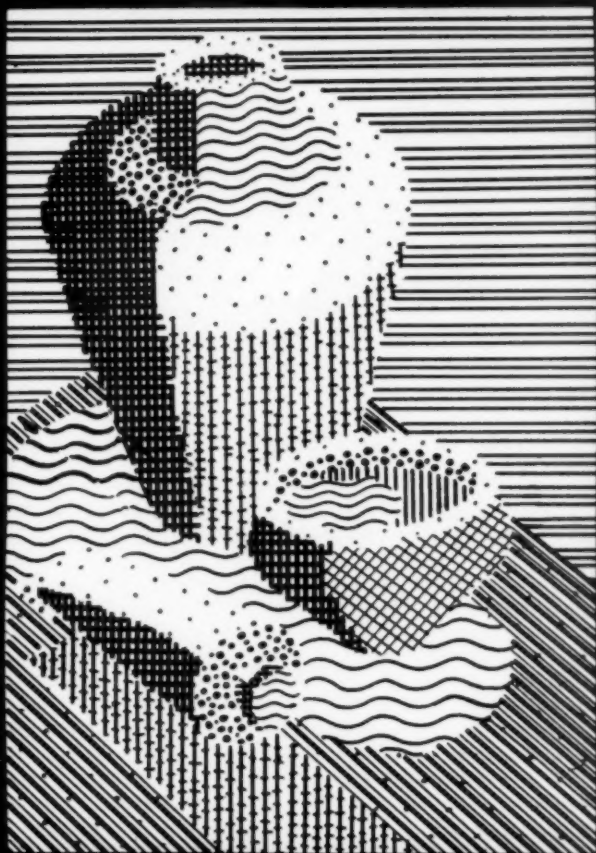
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Four different modern brush and ink drawings of landscape by Margot Lyon. A subject for high school project toward developing inventiveness and art versatility, a much needed ability in the field of illustration arts



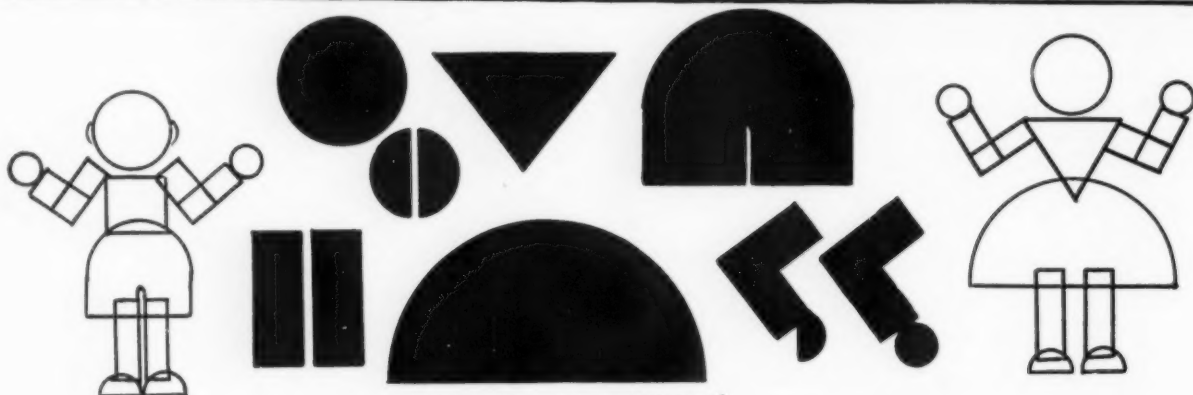
A page showing the use of circular discs to determine the volume of still life objects, by Esther deLemos



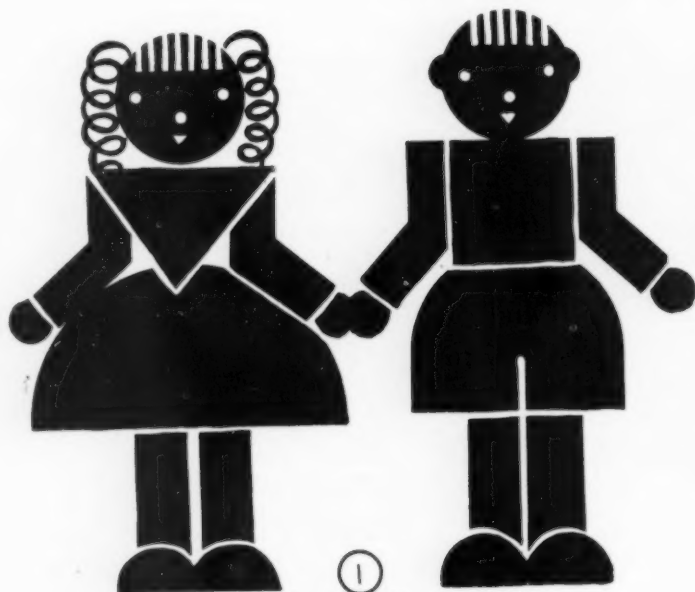


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Showing modern art renderings for objects in which special emphasis is placed on design and texture. Designed by Esther deLemos



WITH THESE PIECES  
OF DARK PAPER AND A CRAYON,



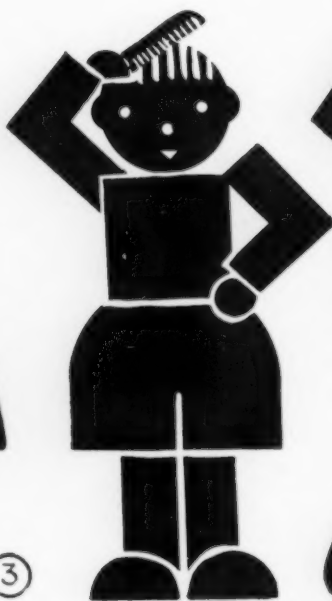
① MAKE SUZY AND JO.



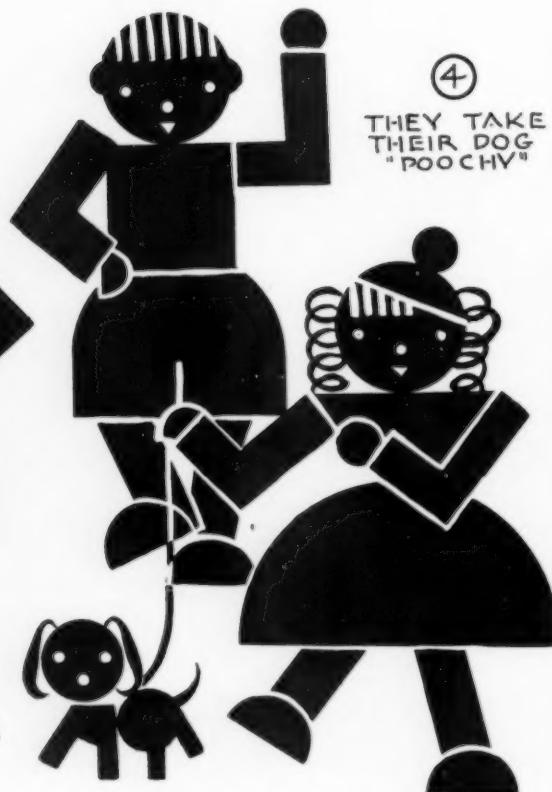
② SIDE VIEW



③ SUZY PUTS ON  
HER HAT,



WHILE JO COMBS  
HIS HAIR



④ THEY TAKE  
THEIR DOG  
"POOCHY"

AND GO FOR A WALK.

Simple forms used for figure work develop an easier way to design figures adaptable to school grades or for industrial and commercial art. Designed by Esther deLemos



# STILL, BUT NOT DEAD, LIFE PATRICIA WILLIAMS

♦♦♦♦♦♦♦♦♦♦ Instructor in Art, Riverside Polytechnic High School, Riverside, California



BECAUSE still life as an art subject has failed to stimulate the student, many teachers have abandoned its use; yet still life does offer abundant opportunity for study in composition, life, form, color and texture. Because it gives the student, in a short space of time, a working knowledge of art principles, it seems advisable that it remain in the curriculum.

- Instead of burying the dead, how about revitalizing still life by the introduction of new, alive, materials? How about taking material with which the student is familiar and that is a vital part of his everyday experience, yet is stimulating to him? Use your whole school as a laboratory. It abounds in interesting material. The auto, machine, wood and printing shops offer mechanical forms rich in color and texture and forceful in design. Chemistry and physics laboratories provide unusual and arresting forms. Home economics and mechanical drawing departments offer familiar yet untried material.

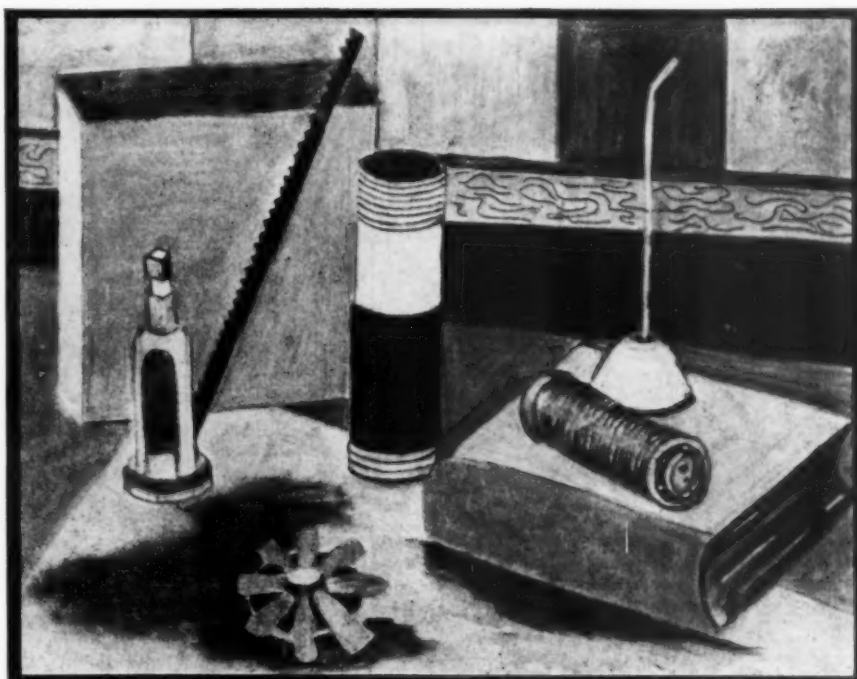
- To add to the above store, scour the second-hand stores for pieces of old copper wire, light bulbs, oil cans, saws, locks, corrugated paper, colored papers (experiment with different shapes), straw and wire matings, shells and rocks gathered at the beach, all lend variation to the still life.

- Now if you are one of the rare persons who still yearns for the more traditional still life material, you will find that it can be combined with any of the above forms, and its venerability is not lost, but the treatment of it is bound to be more robust and less apt to descend into blurred trickeries of shading or line. Drapes and bottles are drawn with more directness and simplicity

on account of their association with other materials necessarily requiring that treatment.

- The task of arranging the still life cannot be over-emphasized. It cannot be thrust carelessly upon a table with the hope that whatever gods take an interest in our aesthetic welfare may be depended upon to

(Continued on page 8-a)



All manners of new material found in the school machine, printing and chemistry departments will provide unusual and arresting forms with which to revitalize still life drawing

Still life does offer abundant opportunity for study in composition, form, color and texture



## A STUDY in HEADS

ROBERT HERST, Art Teacher  
Westbury Public Schools, Westbury, Long Island

I FOUND my sixth, seventh, and eighth grade students had difficulty in drawing heads so we took it up as a class project. They did not seem to have any conception as to the formation of the head or features.

- We started the work by using systematic steps. First the general shape of the head and then the features. We were careful not to complete any part before another was started. We never used the point of a pencil but sketched with the side using a very free movement with the whole arm. To make sure the students would use the side of a pencil I gave them very coarse paper which would tear if they used the point. After they started in this manner they took to it like ducks to water.

- We drew what we considered perfect features and then changed the shape of each to portray different characters. We found the shape of the nose, eyes and mouth had a tremendous influence on the type of person we wished to draw.

- They were intensely interested in their work as it seemed to improve before their eyes. They did not stop at one head but continued to do character studies.

- We then painted the heads with crayons. Painting with crayons is comparable to painting with oil paints or water colors. We were sure to use the flat side of a piece of crayon at all times, applying one color over another in such a manner that the under one showed through. First a yellow tone was placed

(Continued on page 9-a)





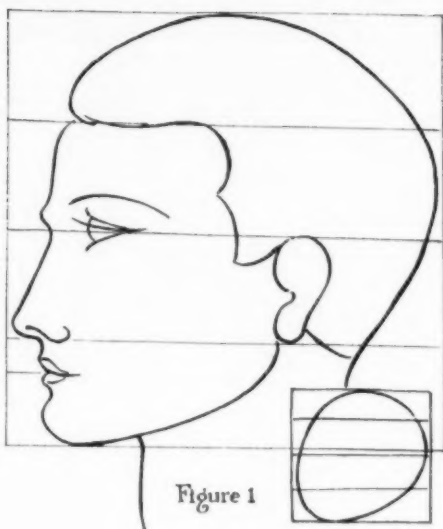


Figure 1



Figure 2

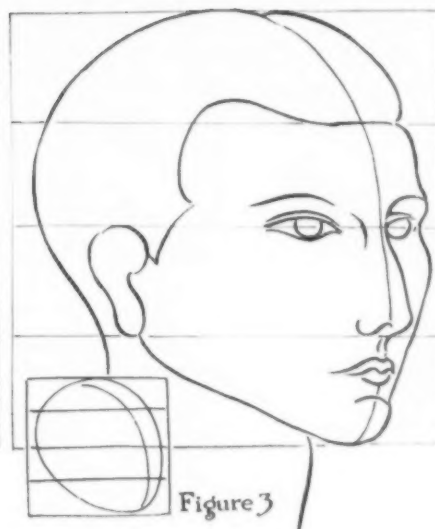


Figure 3

## HEAD FIRST

KATHERINE Z. MOYLAN, Art Instructor  
Troup Junior High School, New Haven, Connecticut

**E**VERY child from pre-school up likes to draw. The first thing he makes is a "man" or a "lady," his next choice will be a house. When he comes to school we help him to get his house in order, but we do nothing about his "man," why? Why not teach him something about a head? Why keep it a secret?

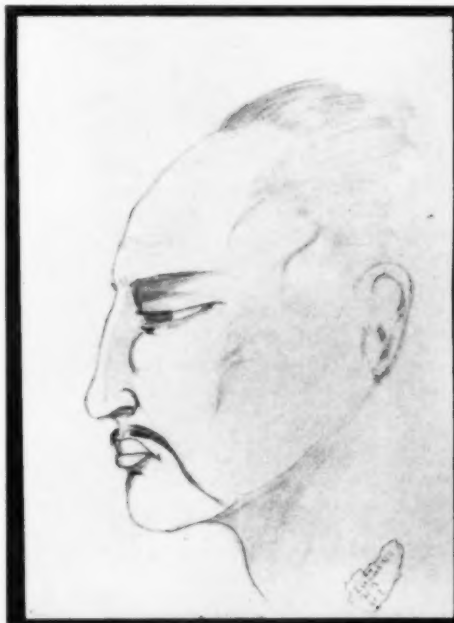
- Every child who enters our public schools does not have artistic ability. It is not an art school; therefore, it is impossible for many of these children to draw from a model, which, we know, is the ideal way in which to teach a head. I maintain that whether or not a child has ability he can draw a *possible* head. When he realizes that all human heads are alike in construction and vary only with the individual, he begins to loosen up and draw. I find that from a so-called dictated lesson, the drawings are as individual as the children themselves.

- Pass any paper you happen to have or like, and ask the children to draw a square. (Meanwhile, draw

three squares on the blackboard.) Demonstrate by using one of the children as a model that the head is an "egg" shape no matter which view we look at—profile, three-quarters, or full-face. Draw an egg-shape in each of the three squares on the board showing the three different views. Divide the squares in half, across, divide upper and lower parts into equal divisions making three lines and four parts. Now we are ready to draw in the faces. (See Figures 1, 2, 3.)

- The first line is the hair-line; the second, or middle line is the place for the eyes; the nose, from the middle line to the line below. Divide the last space slightly above center for the mouth.

- In the profile view, point out that the ear is the same length as the nose and is attached just in back of the jawbone and the eye will be in profile view in this position. The back of the neck will be in a direct line with the end of the nose, the front of the neck about a third of the distance in from the corner of the square. Allow the children to stop and make these comparisons among themselves. (Cont. on p. 9-a)



# CLOWNS' HEADS for TEACHING DRAWING

ALICE  
STOWELL  
BISHOP

New London, Connecticut

**T**HOSE last days of the school year! So much to do, everyone tired, weather getting warmer, children restless and gazing wistfully out of the windows! Something must be done to hold their interest and keep them all occupied.

- The circus is a never-failing joy at this season, so it was suggested that clowns would be good fun to draw.

- This idea meeting with general approval, we discussed the subject, deciding to concentrate our efforts on heads which would fill the sheet of 9- by 12-inch paper. This smaller size made it possible for the work to be done on the desks, giving everyone a chance for making many pictures.

- In the grades above the primary, attention was called to the fact that underneath all the paint was a human face, so the best way to begin was to draw the head oval, with lines to indicate the general spacing of the features. A simple method is to divide the head in half for the eyes, half way below this comes the nose, and a third of the remaining space will give the position of the mouth. We understand, of course, that



this is just one way to work—that spacings vary with each individual but this produces a good foundation on which to build.

- It is always helpful to show a few examples from other schools or classes as this arouses great interest and stimulates the imagination.

- In each school the supervisor went from room to room as rapidly as possible, showing work and method of starting, in order that the lesson could be given by the teachers at a later date, but the idea proved so popular that before the session was over scouts began to arrive with requests. "Please come to our room." Long rows of bright, jolly clown faces were displayed and rows of smiling children were waiting for a word of approval.

- It was fun for everyone and gave us all a last happy, friendly time together before school closed.



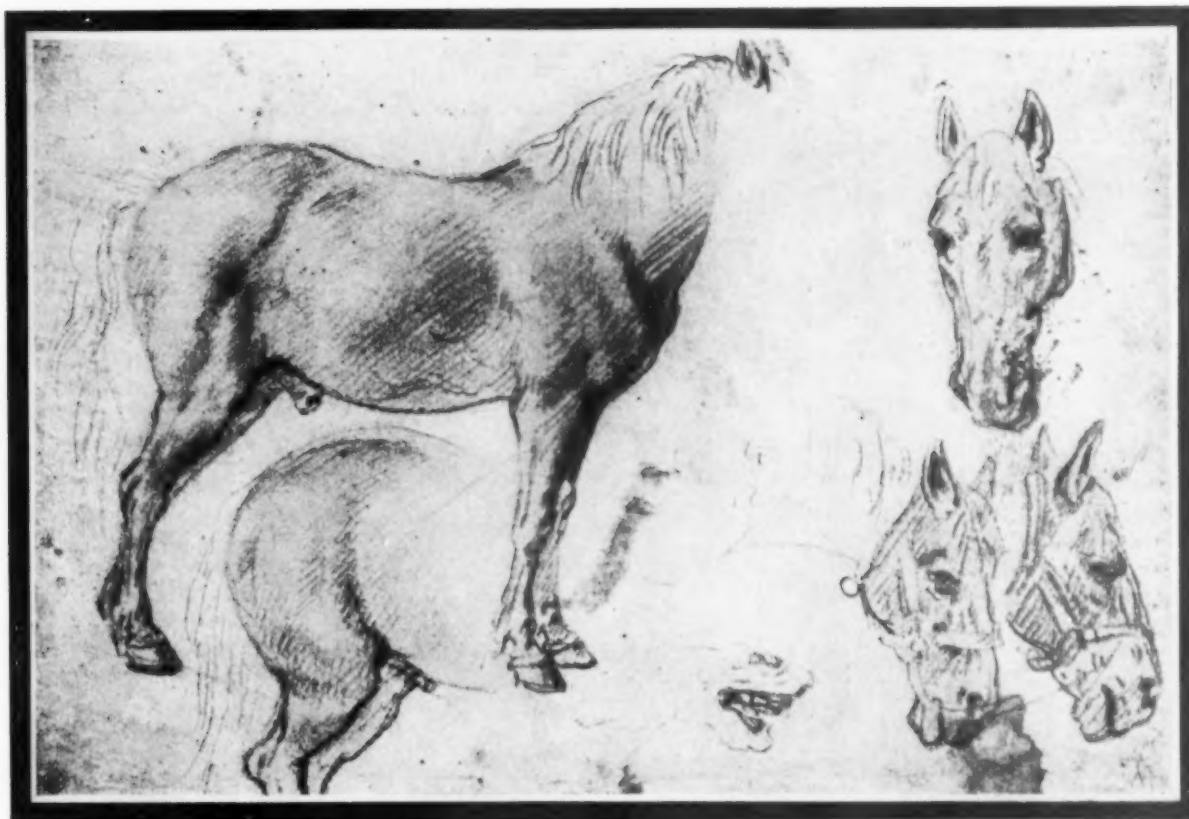


by Albrecht Durer

# PENCIL DRAWINGS of the HORSE by THREE GREAT MASTERS



by Leonardo da Vinci

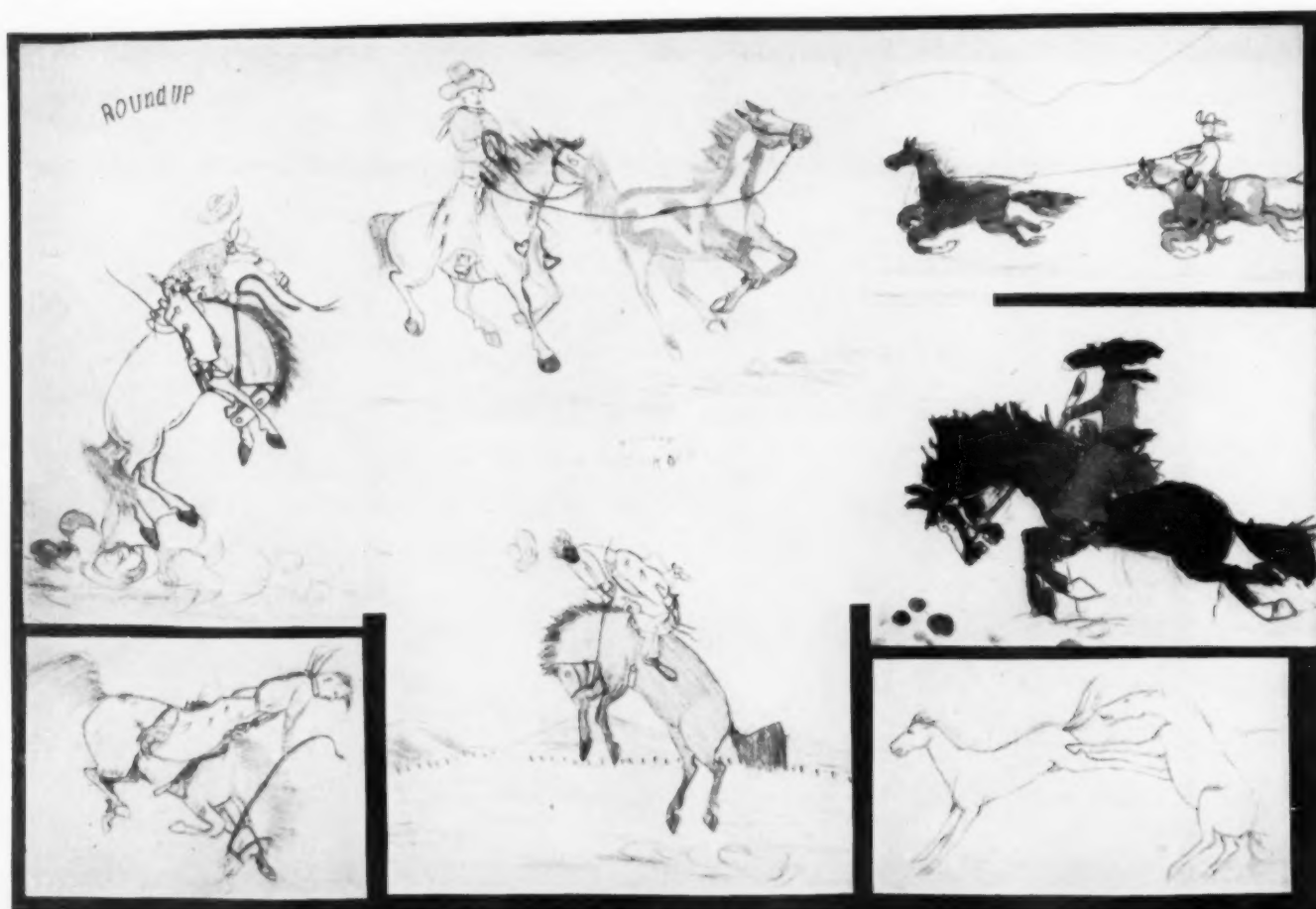


Studies of horses by Peter Paul Rubens





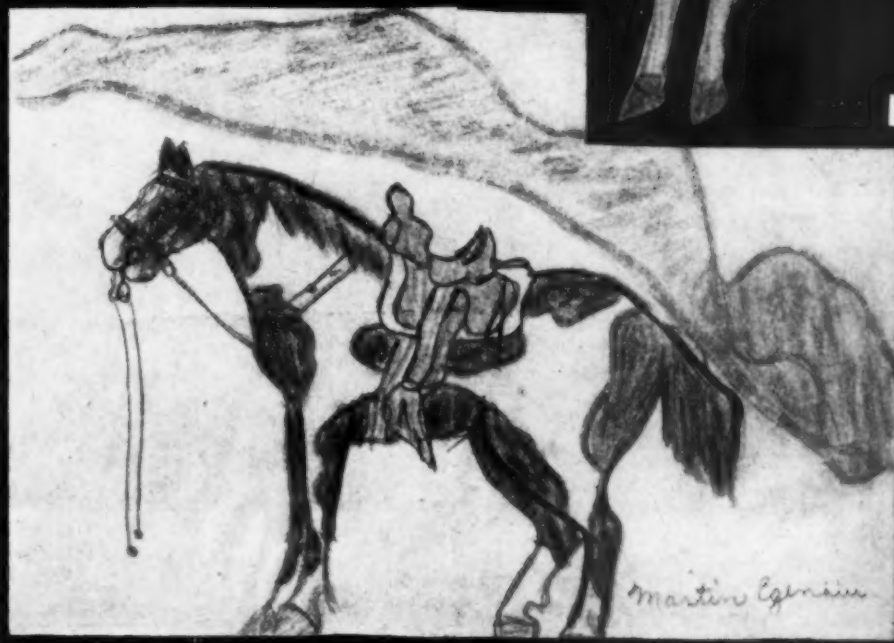
Drawings of horses by the Nevada Indian boys of the fourth and fifth grades of the Swayne School, Omyhee, Nevada



Action drawing is stimulated by pupils drawing action animals. The horse in action is always a popular action subject for the grades. These drawings come from the grades of the Swayne Indian School, Omyhee, Nevada

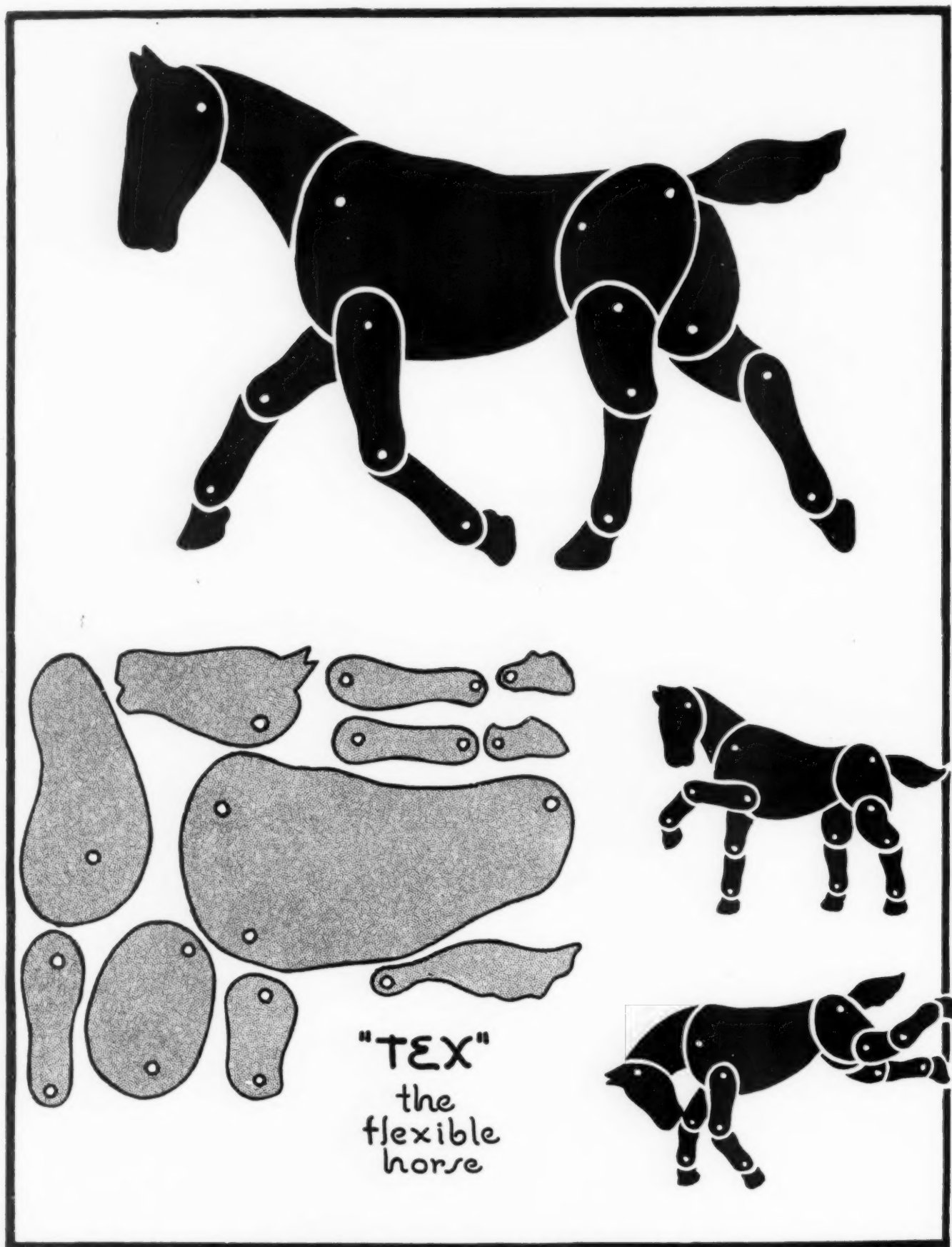


Elmer Red Bull...First Grade



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This page of action drawings came from the Sioux Indian boys, of the Cheyenne River Boarding School, Cheyenne Agency, South Dakota. Received from Miss Ida Cherioli, Teacher



To help grade pupils secure action, movable models may be made of animals similar to "Tex" shown on this page. Prominent artists use similar models of wood for both human and animal subjects. "Tex" was contributed by M. Lois Morgan, Art Instructor, Rhinebeck School, Rhinebeck, N. Y.





# GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California



## STILL LIFE COMES TO LIFE ❀ ❀ ❀ ❀ ❀ ❀

EDNA MCFARLAND, Art Instructor of Sutter Creek Union High School, Sutter Creek, California

*The world of reality has its limits—  
the world of imagination is boundless*

—Rousseau



E found this to be true in the "Expression Class."

- The principles of shading, reflections, drapes, and perspective were taken up in the first semester of free-hand drawing.

- Having no "still life" objects to use, a call was sent out for carnival dolls and animals, clever salt and pepper shakers, rag dolls, bath salt animals, or any object that had distinct lines. Before long nearly every student in school had loaned something to the art class.

- The most popular medium was large, soft lead pencils on cream manila paper. Wax crayons and poster paints were also used.

- One one-hour period was given over to simple expression lines. The instructor drew on the black-board simple pictures showing that facial lines that are nearly straight represent an expression of repose; lines expanding outward in curves give pleasure; those that contract show sorrow; while angles show anger, hatred and revenge. She also drew simple-lined birds and fish in various moods.

- Then a porcelain dog was set upon the table. The students made him smile, laugh, or weep according to their fancy.

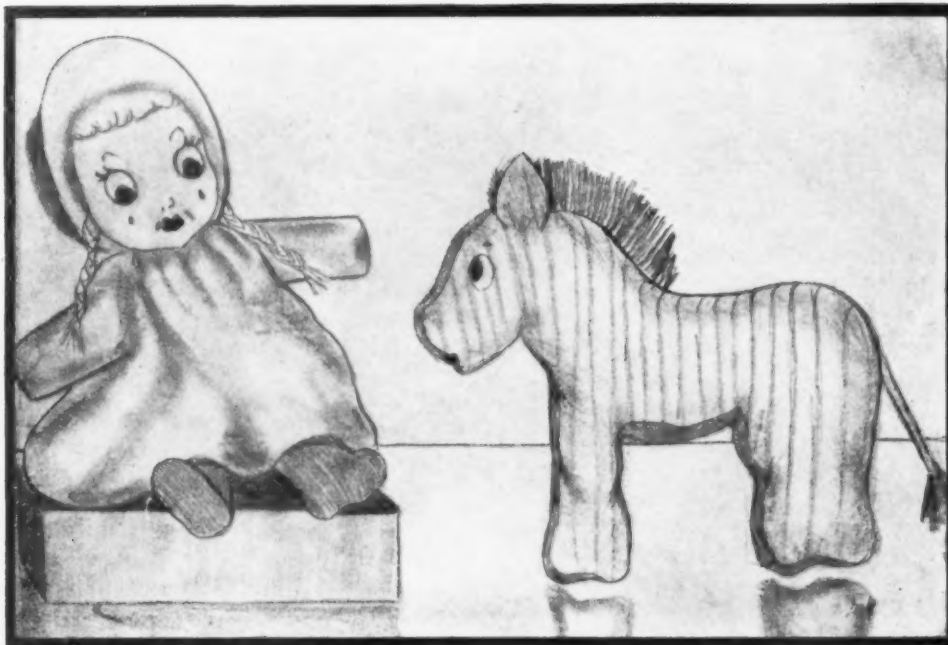
- Studies were made of the most interesting objects. The instructor wrote poems or stories about them.

- One girl brought to school a soap monkey in a cardboard box. She went outside and drew the palm tree. Then she came in, placed the monkey and his cage on the table, and drew them under her tree.

- The students enjoyed this kind of work very much.

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Toys were used for models for these still life drawings and varying poses when drawn supplied subjects for story writing

The entire school enjoyed it. Before school and noon-time students outside the art class came in to see what his or her animal was doing.

• This course is an introduction to the Story Illustration Course. Later some of the students not only illustrated the story but wrote stories.

#### ONE OF THE STORIES

Raggy Ann sat on a box in the playroom. She just looked and looked with her big eyes. She never played.

"How do you do?" said a little stuffed animal. "Who are you?"

"My name is Raggy Ann. I do the best I can. Please tell me who you are."

"Look at my stripes and guess," said the animal.

Raggy Ann looked and looked with her big eyes. She had seen only one thing with stripes. That was a worm. A nice big woolly worm.

"I guess you are a worm. A woolly worm."

"I am not a worm," snorted the animal. "I do not crawl. I prance. I arch my neck."

"Oh, yes," said Raggy Ann. "You have a mane, and a tail. You must be a horse."

"A horse! No, I am not a horse. A horse works and obeys man. I wouldn't be a horse."

He tossed his mane proudly in the air.

"I don't know who you are," said Raggy Ann. She was afraid to guess any more.

"I'm a Zebra. See my wonderful stripes. My ancestors run wild in Africa. Man cannot tame us. We kick. We bite. We squeal when he tries to catch us."

The Zebra looked so frightful that Raggy Ann hid her face in her hands. The Zebra touched her with his nose.

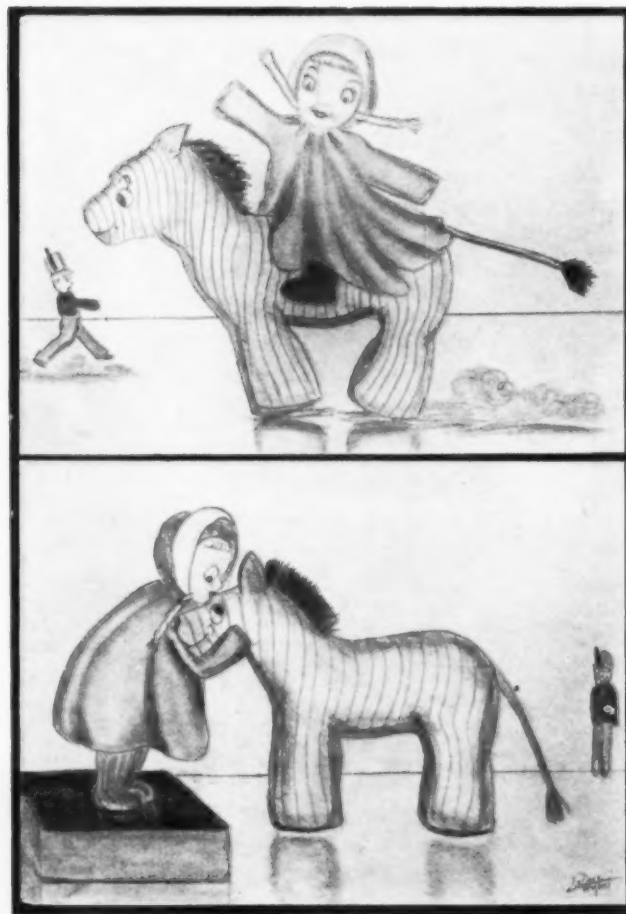
"Don't be afraid, little friend," he said. "I won't hurt you. Tell me what you can do."

"I can only roll my eyes when someone shakes me."

The Zebra pushed Raggy Ann.

She almost fell off the box. She was frightened. Her eyes rolled around and around. They made a little rattling sound.

The Zebra laughed. But he stopped. Raggy Ann was crying. He didn't want Raggy Ann to cry. He liked her yellow braids. He liked her big eyes.



"Would you like to take a ride, Raggy Ann?" he said. "Hop on my back."

The doll laughed. She hopped on the Zebra's back. Away they raced around the playroom. Raggy Ann's yellow braids stood straight out. She was going so fast. Her eyes rolled around and around. They went "rattle! rattle!"

All the other toys hurried out of the way. At last the Zebra was tired. He stopped by the box. Raggy Ann jumped off. She put her arm around the Zebra's neck. She kissed him. He was happy. He hurried away to his corner of the room.

# HORSES ❧ ❧ ❧ ❧ ❧

MARGUERITE M. SISEL

Primary Teacher, Gilbert, Minnesota

**L**ITTLE children are always attempting to draw horses. Horses are interesting to them. Perhaps a good drawer of a horse will interest the poorer one to attempt drawing a horse. If there was no encouragement, he would continue drawing something that he already knew how to make such as houses, birds, and children.

- Again, imagination and feeling are brought forth. Some horses are angry, some galloping, some being ridden, and some in design.

- In drawing horses, one finds many art principles expressed such as: rhythm, composition, action, design, detail (as to saddle and rider), proportion.

- Teaching a simple type form of horse brings out a great deal of variation and originality. This one type form gives the children ideas of how to draw dogs, camels, elephants, and cats.

- Little, interesting stories told about racing horses, circus horses, wild horses and tame horses, before the drawing, will arouse enthusiasm. The results will be worth the effort and the children will have a feeling of satisfaction and interest in drawing animals.



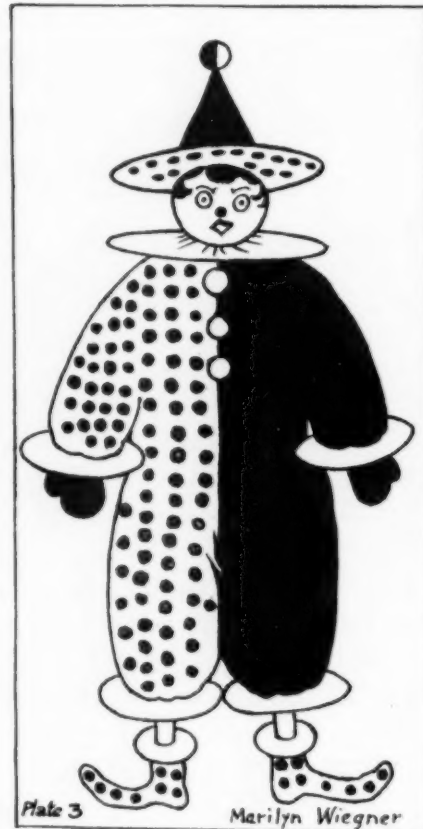
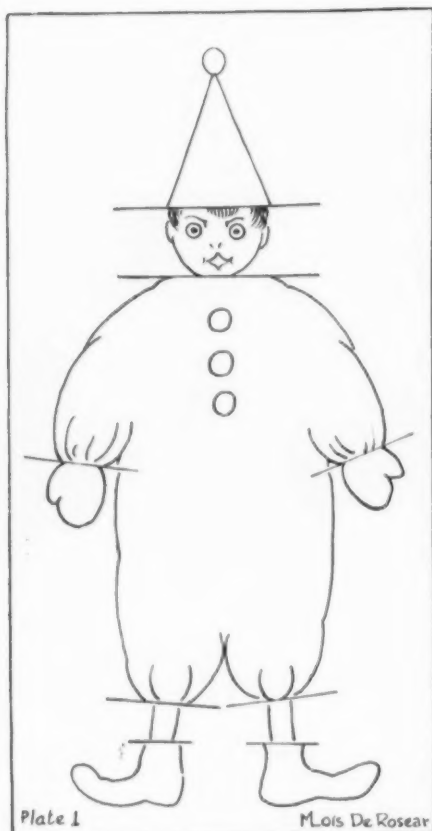
Crayon drawing by  
Henry Murillo,  
Oakland, California,  
School Grades,  
Frances Eby,  
Art Supervisor





# CIRCULAR PERSPECTIVE SIMPLIFIED

EDNA GREEN, Art Teacher  
Unionville, Missouri



**D**RAWING is the a, b, c, or multiplication table for the graphic arts. Too often children in the grades and in high school lose interest in their art lessons for no other reason than their lack of a drawing vocabulary. Had each year's series of art lessons been stressed as seriously as are reading, writing and spelling, the children would not feel so helpless. Their drawing vocabulary would be an incentive and not a handicap to further adventure with pencil and paint.

● At the present time art has been eliminated from many schools because those in charge know nothing about its value in our living experiences. In other schools overworked teachers of other subject matter, with little or no knowledge of art, are expected to sandwich a bit of art training here and there. Needless to say, drawing lessons become stereotyped in character, and the teachers resort to dictated lessons which demand uniformity in drawing and offer small chance for self-expression, if carried to excess. In other schools drawing books are too slavishly followed, materials are limited, class periods are too short and far apart to really motivate the problem if any is attempted. For these reasons art is apt to be relegated to the wastebasket.

● Perhaps the teaching of perspective distresses inexperienced teachers and pupils more than any other phase of free-hand drawing. This is probably due to haphazard teaching as well as the reasons given above. If properly taught the subject should have been introduced early in the grades by quickening the children's visual experiences. Small children may find much pleasure in watching objects which seem to decrease in size as they move down the street. They are led to discover many truths for themselves which later on will be valuable in their actual experimentation with pencil. They have learned to think their way through a perspective problem and though their finished drawings may not be so orderly as are the results of dictated lessons, they have become more self-reliant, more venturesome and welcome a new drawing experience with increased interest.

● Curvilinear perspective offers many chances for very stimulating experiences. The assignment for the first lesson in a perspective unit should be given carefully and not only as a series of do's and don'ts, but with immediate and hastily drawn attempts to solve the problem. In this way the children know what is expected of them. A child may be used as a model. Others may draw upon the blackboard or upon scrap paper. By the time the

level of the eye line has been designated, objects above and below line have been discussed and when all the children have been able to sketch a circular object in two positions, even though very crudely done, they are ready for the outside assignment. Paper 9 by 12 inches is distributed. The teacher then draws upon the blackboard a circus clown, omitting all perspective. The children copy this upon their paper. Then the class discusses what changes would be necessary if the level of the eye line were on a line with the mouth of the clown. They investigate brim of the hat, the circular collar, the cuffs and the comical shoes. They are instructed to draw upon the other side of their paper a clown which will stand in his shoes, whose hat and cuffs actually seem to stand out from the paper.

● The next day's lesson may be merely a series of drawings to eradicate common errors. The results of their outside work is freely criticised. When the pupils have learned better what to investigate, and have familiarized themselves with the appearance of several curvilinear objects in different positions, they have a base or scaffold from which to experiment and enrich their visual experiences. Several lessons varied in character may be given with this aim in mind, omitting details and finished drawings.

● The final drawing is to be placed upon 12- by 18-inch paper. The drawings should be executed in pencil and drawn as large as possible. As each pupil finishes his problem in pencil, suggest he draw the clown in another position. By the time the majority of the pupils have finished pencil drawing make additional assignment. If children are familiar with crayon technique or if it seems wise to introduce a new medium, suggest designing costume and adding colors. At this stage the pupils are apt to work too hastily since they know from the very first what to do. Application of color may be very unsatisfactory unless teacher has class well in charge. Several periods may be required to complete this assignment.

● Further exploitation of the circus clown may be given in a variety of assignments. For example, give each pupil an individual assignment. Establish eye level line and suggest the following positions: hat drawn over eyes, clown in profile, standing upon head, jumping from springboard, and so on. If given as an outside assignment the teacher may readily discover exact improvement in each member of the class and should not worry pupils with severe criticisms. They should make own criticisms by this time.

# STORY PORTRAITS

## A LITERATURE INTEGRATION

OLIVE JOBES, Art Supervisor  
Prescott, Arizona



IN A CORRELATION with a study of *Treasure Island* a fifth grade has just completed a picture gallery of what can best be described as a motley crew. There really is nothing new in the fact that a person's face can tell a whole story, but there was something new in each one of our story portraits. It was that something which one boy described, in what was evidently pleased embarrassment, as "just a little idea I happened to have." The little idea was a gruesome scar on a pirate's nose, not like a scar on the jaw, or a sabre mark across the cheek. Each portrait in the collection had this individual touch. One expected to see gay, bold, strange creatures, but these were more. They were individuals, who might sing of Davy Jones and his locker at any minute. There was a gleam in this scoundrel's eye, a note of mockery hiding behind a surprising mustache, and scheming flattery on the wily lips of a third. It added a dramatic keynote to the story.

● No wonder that the fifth grade became so interested that they made a stage setting for the story as an extra activity.

● Portraits like these are a joy to make, in addition to giving valuable training in drawing faces. When heads and faces are hard to make use a simple structural chart of the head and shoulders. This helps by analyzing the features in proportional relationship. The beginning drawing gives the contour of the head and shoulders. From the chin the eyes are located, and from the eyes

the nose, with the mouth and ears added from this relationship. It means a great deal to a child who is planning a portrait if he can place the features with reasonable accuracy. He loses his self-consciousness and draws his portrait to express personality.

● Another group had equal fun in making portraits of people of different countries. In this case, both costume and characteristic racial features were studied.

● A third group found much pleasure and profit in self-portraits. In this group, individualized feature drawing was not stressed, because sixth graders can be self-conscious, but many of the portraits were recognizable by visitors to the room. These portraits were most successfully completed by water-color tints. The painting of the portraits led to a study of differences in color of hair, eyes, and skin, for people who are of blonde, brunette, auburn, or combination types. This was the keynote to a worth-while correlation with costume planning. They planned color schemes for costumes, with a study of relationship between the colors of a costume, and the color of the hair, eyes, and skin. They began to see that the main color of the costume should show contrast with the hair, and repetition of the color of the eyes. They made color charts for their own types, with appropriate color schemes. Different costumes were planned in related colors, and accessories of hose, gloves, shoes, and ties were planned to harmonize with them.

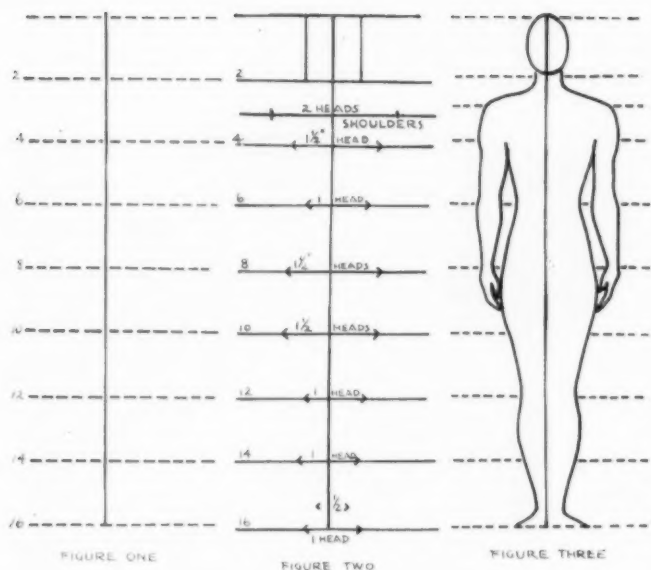


Irish

Spanish

Arabic

Chinese



## FIGURE DRAWING

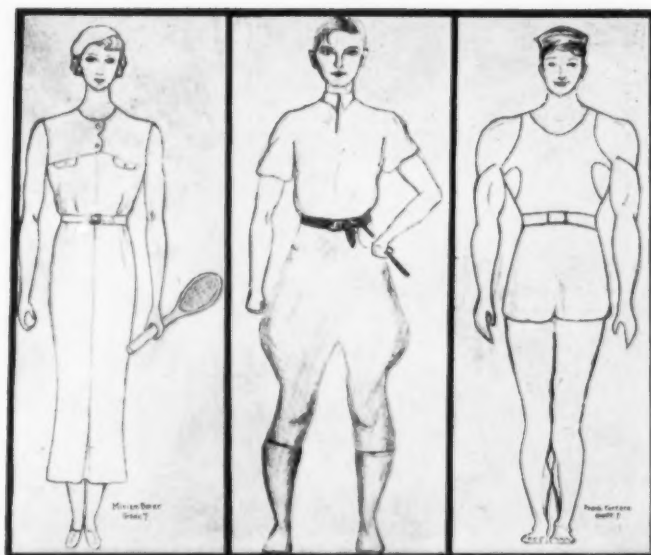
KATHERINE Z. MOYLAN, Art Instructor  
Troup Junior High School  
New Haven, Conn.

**W**HEN a child is left to himself to draw, he invariably draws figures. This tendency affords an excellent opportunity for art instruction in the observation and planning of actual proportions in the use of the human figure in drawing. Such observation and critical treatment will not destroy the child's originality but rather gives him confidence and a feeling of power.

● In a figure-drawing club consisting of thirty-three children including both boys and girls of seventh, eighth, and ninth grades, I decided to try a measured drawing; my purpose being to teach the children to draw a simple lay figure which is a good one for the purpose.

● Sheets of 12- by 18-inch newsprint were used and each child instructed to draw a line down through the center of his paper (see Figure 1), and then lines across, making eight two-inch spaces which would allow the proposed figure to be sixteen inches high when completed (see Figure 2).

● Now members of the class were asked to stand and we observed the position of the fingertips in relation to the legs. They are between the knee and hip. Next I asked them to bend the arms at the elbow and find where the joint comes in relation to the torso. They were asked to stand on one leg and bend back the other one to compare the length of the upper and lower leg. Next by covering the face with the hands we discovered that the hand is about the same length as the face, and is therefore a convenient means



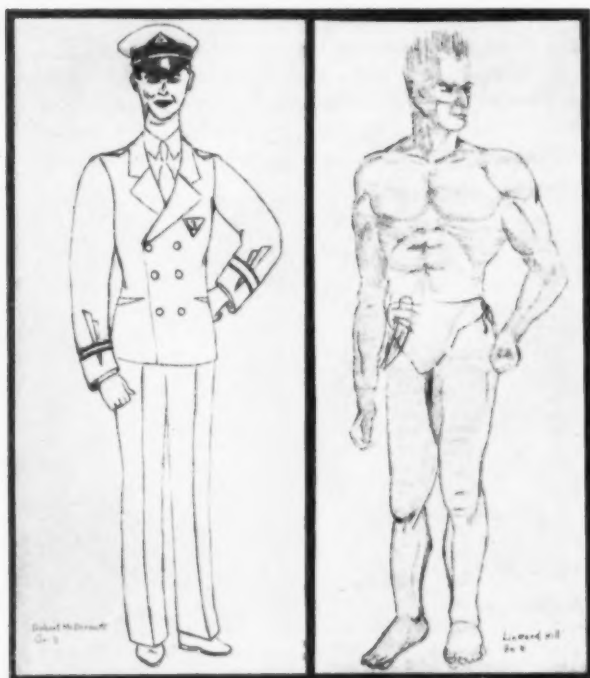
of comparison. Using one of the boys as a model, we compared the length of his head with his shoulders and found him one head wide on either side, using the pit of the neck as a measuring point. Many other deductions were made before we began to draw.

● I now demonstrated from the board that the figure may be sketched in using the head as a unit of measure, placing the shoulders between first and second heads (see Figure 3). Main lines must be drawn first. Details such as features, fingers, fingernails, and eyelashes must be avoided. It is essential to impress beginners that all details are out of place until the figure is almost complete and that even then they may be omitted (see Figure 4).

● The blackboard drawing was erased, and the children began to draw. They were encouraged to use each other as models and, when confused, to measure other pupils. When the figures were roughly sketched from head to toe, they were held up for class criticism. After the drawings were corrected, I asked the pupils to put some clothes on their figures and decide the sex for themselves. From this one lay figure, much to my surprise, the class turned out every kind of figure, including Tarzan and Mae West, according to their tastes. The figures were transferred to manila paper and done in water color, poster paint, or pencil (see illustration).

● The next lesson was on the three-quarter position of the figure, emphasis being on the foreshortening and perspective of the position. The attention of the class must now become focused upon the line drawn through the center of the figure, whereas in the figure used in our first lesson we observed the one head width on either side from the shoulder measurement and other equally balanced measurements throughout. The class is now instructed that there is no longer an equal balance of widths. By using a member as a model again it is easily demonstrated that one

(Continued on page 10-a)





# BASKETBALL'S CONTRIBUTION TO FIGURE DRAWING

MARTHA CLARKE, Art Instructor  
High School, Pinckneyville, Illinois

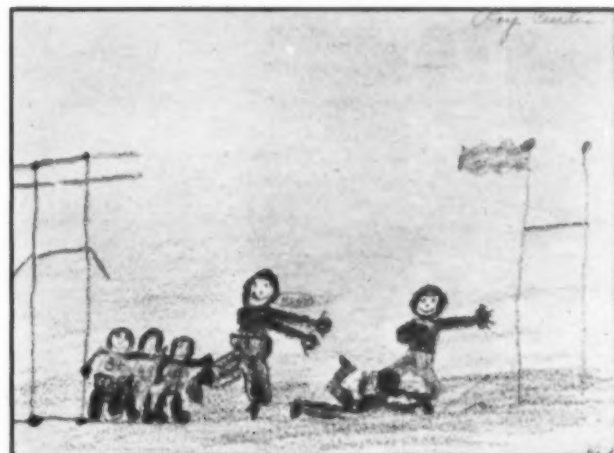
AND what an inspiration the basketball season was to our art class! The Junior High School boys were never before so enthusiastic over figure drawing. For models we had the whole basketball team, and what grand poses they could give us. Two or three of them would go through imaginary motions of playing a real game together and stop suddenly in poses they thought unusually full of action. The class would draw them with the prosaic ovals and circles just as quickly as they could.

- The miniature basketball game was made by some of the boys outside of class. They bought the board, marking it off in correct proportions to a real basketball floor. They made the baskets of wire, the men of pipe cleaners and wooden beads, and propped them up with wire fastened by inserting it in small holes in the board. The pipe-cleaner limbs were easily bent and twisted into any position desired. Since it was near tournament time the two colors of beads used corresponded to the colors of the local team and its most dangerous rival. The ball was art gum. Small letter C's were pasted on the manly chests of the members of one team, and blue streaks on those of the other team. There was a small scoreboard which anxiously awaited the official score of the forthcoming game.

- The football season was most interesting in the primary grades because of the stockiness of the figures in uniform which made them easily drawn in crayon. It is surprising what marvelous tackling, huddles, and kicking over the goal can be illustrated by the primary folks. Some ambitious ones even attempted a cheering crowd on the bleachers, and a band. The Armistice Day game was of special interest with red, white, and blue streamers and flags floating from the goal posts. The accompanying illustration must not be taken too technically. This ambitious artist preferred to stage an exciting example of tackling going on while other players are in a huddle. No doubt such a fast game that the other members were already planning the next tackle.



Miniature basketball game made by the boys of junior high school art class



A primary grade football picture

## WALL HANGINGS IN THE SIXTH GRADE

LINNA BORCHERT, Fifth and Sixth Grade Teacher, Lead, South Dakota

WHY not something that challenges the child's artistic powers and something which he will cherish when finished? In the last half of the sixth year in the Lead Public Schools wall hangings constitute the largest project of the semester. The children in the fifth grades look forward to the time when they too may make a wall hanging.

- Although these may be made from various materials such as gingham, indianhead, percale, etc., I have found it most satisfactory to make them on canvas or duck. The material and the type of pictures may be changed from year to year to give variety and lend more opportunity for original drawings. Some good suggestions are ships, castles, figures of people, imaginary houses, and scenes.

- The children are given pieces of 12- by 18-inch manila drawing paper for their first drawing and this is colored in to obtain the correct color combination and give a general idea of the finished product. When this is finished satisfactorily the child is given a drawing board and a piece of canvas the size of the original drawing or larger if a fringed edge is desired. The original drawing is transferred to the canvas and colored in according to colors agreed upon in the original. The wall hangings may be pressed with a moderately hot iron if they are fringed or if they are to be framed it is more satisfactory to have them sprayed with shellac. Of course these may be ironed and then shellacked if desired even for framing. The combination of the wax crayon and the shellac gives the appearance of an oil finish. If desired these could be sprayed twice to give a more glazed finish.





## A FLORIST SHOP IN THE SECOND GRADE

LILLIAN ODELL, Teacher, Grade One

Washington School, Prescott, Arizona

OUT of the interest aroused by the changing of all things in the Spring—by the first glimpse of the beautiful green, the song of the birds and the loveliness everywhere—there arose a desire to create beauty within the schoolroom.

● The second grade became aware of the gradual and wonderful changes, and discussed them in their conversation. New interest was awakened and, seizing the opportunity, they were guided to motivate that keen desire for beauty into the planting of seeds for gardens. Each child brought his own strawberry box which he painted green. The janitor gave the children some seeds he had saved from the flowers in the schoolyard, so these were planted for the flower garden this Spring. These were placed in the sun, watered twice a day and cautiously watched by thirty-five boys and girls. The story of their activities were compiled by the children, printed, and used as reading lessons. Essential facts about a garden, parts of a plant, and the value of favorable conditions, were studied.

● The aesthetic sense was portrayed by their appreciation of the poem by Margaret Sangster:

"Wherever we look there is beauty,  
Wherever we gaze there is love;  
And green is the grass in the Maytime  
And blue is the Heaven above."

● This was printed on cardboard by one of the children under a Spring picture. Around this central theme, with enthusiasm, interest, and appreciation for the creation of beauty, these little folks completed the rest of the florist shop.

● A means to display the plants was needed, so three shelves were made from orange crates and decorated in designed crepe

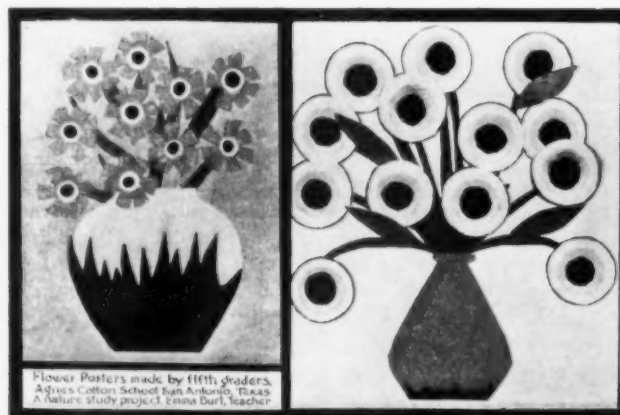
paper. Baskets of flowers were made for the top shelf for sale and the two lower shelves contained the plants.

● A refrigerator case was needed, so this was made from four avocado boxes nailed together, with cellophane doors, and contained different kinds of cardboard flowers. A desk was provided and the children made cards with greetings on them and envelopes to fit the cards.

● The counter was made from orange crates covered with paper and crepe paper, with a corresponding design to match the shelves. Boxes, waxed paper, paper money, telephone, and string completed this section of the unit. A fence was decorated with jonquils and morning glories to suggest a division of the florist shop from the rest of the room. Out of the construction of the crepe paper flowers on the fence there arose a demand for some place to put the extra flowers, so corsages were made to be sold in the shop. All types and varieties, all kinds of materials, and all sorts of ideas were carried out in the construction of the flowers for the shop. Real flowers and plants helped to beautify the shop. It was pleasantly surprising how many subjects were involved and into which this could be correlated.

● First the reading charts and stories; science stories from the science books; spelling and writing of cards and orders; numbers—measurement of dozen, half dozen, change from toy money, comparison of flowers and boxes; language poems, discussions, telephone conversations, and salesmanship. Salesmanship and art included an unbelievable number of principles. Balance in the arrangement of flowers, color harmony in making bouquets and corsages, design in decoration of the cards, freedom of expression in

(Continued on page 10-a)



Fifth Grade Flower Posters by the pupils of the Agnes Cotton School, San Antonio, Texas, Emma Burt, Teacher





## BUILDING THE FLOWER HOUSE in the FIRST GRADE

ELISE REID BOYLSTON, Assistant Art Supervisor, Atlanta, Georgia

**F**LOWERS are always dear to the heart of a child—especially when his interests have not been diverted by a variety of new ideas—and the first grade of Moreland School carried out a most delightful project in the raising and caring for flowers under the inspiration of their teacher, Miss Nelie Dibble.

● With the coming of spring, the school garden was started, and each class was given a plot for its own. Naturally, the children were interested in having individual plants, also, since flower raising had become the style; and cuttings and small plants were placed by them in jars and pots as a beginning and labeled with their owners' names.

● It was soon found that the window ledge was unsuitable as a shelf, for it sloped, and the pots were in constant danger of being knocked off. Thus, the question of what to do about it arose. It seemed just the time for a visit to a florist shop; and on the return, the children thought a miniature flower house with glass sides and top and a brick foundation would be just the thing to make.

● However, glass is impractical for little children to use, and bricks are too heavy for little people to handle, so other similar material, that is in appearance, had to be used.

● First, the proper amount of floor space was marked out with chalk, and a piece of linoleum laid upon it. This gave a definite start; and on this, a framework three and a half feet high and fifteen feet long was built of laths, since they were light and easy for the children to handle. Spaces were left for a window and door; and the framework of a simple roof was added.

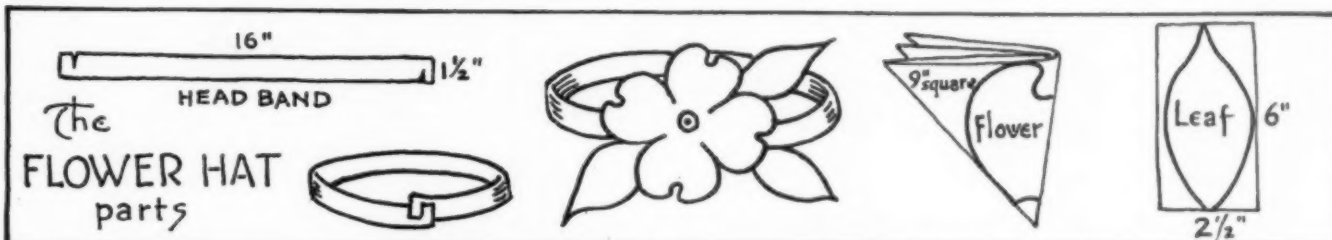
● A roll or two of crepe paper, painted like red bricks, was stretched across the bottom of the framework and tacked in place. Then the laths were painted white, and cellophane was thumb-tacked to the sides and top.

● For shelves, five orange crates and apple boxes were used. They were painted green, and formed a convenient place for holding the potted plants and extra jars.

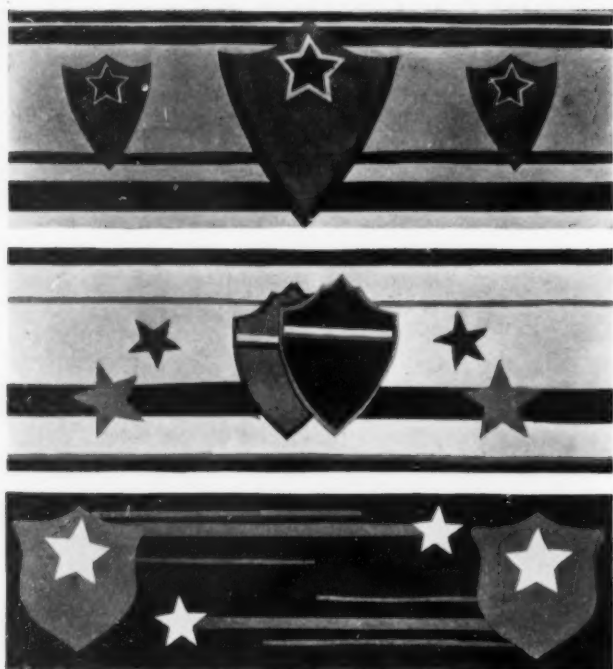
● When the flower house was finished and seeds had been planted for the school garden, each child had a booklet to carry home, for small charts had been printed and illustrated by the children, then made into booklets. This carried the work of the school over into the home, for every child wanted his parents to appreciate his part in the work; and he was just as much interested in that of the others who had helped him carry out his plans.

● The girls made flower hats—big dogwood blossoms with a band to hold them in place. Groups of smaller flowers of the same kind formed the border, and bookmarks of dogwood helped to keep the elusive place in the reader. Each table had a centerpiece cut from a nine-inch square in the same design, and real dogwood blossoms were in the vases on the tables.

● It was a thrilling project; for what person does not find it exciting to watch things develop under his care. There was joy in the work, and into the little children was instilled an earnest appreciation of growing things, and a genuine love for the soil.







## Design with SHIELDS, STARS and STRIPES

JANE REHNSTRAND

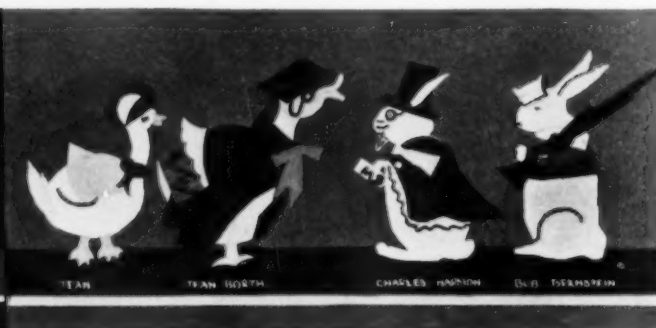
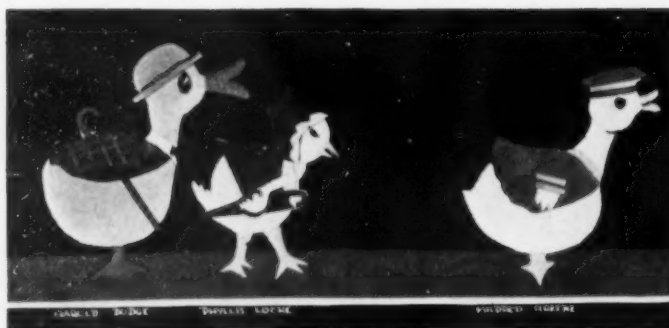
State Teachers College, Superior, Wisconsin

**F**EBRUARY, the month of patriotic parties and celebrations, is an opportune time to assemble designs using shields, stripes and stars.

● A design composed of these three elements may be used on soldier's hats and caps, place cards, schoolroom borders, head-pieces, bulletin boards, program cards, party napkins, posters and all manner of party favors.

● Start the problems by cutting a series of stripes with red, white and blue poster or construction paper. Then make a number of shields about 2 by 3 or 3 by 4, by folding the paper in half and cutting out a bi-symmetric shield design. Next learn how to fold and cut a five-pointed star; cut many large and small stars.

● You are now ready to experiment with patriotic design. Decide on a color you want to dominate, and select material from your cut-outs that will produce this result. Decide on the space you wish to decorate and arrange stripes, stars and shield until you have a motif that is satisfying. Red, white and blue may be harmoniously arranged if the red is very bright and has a slight hue of orange combined with a dark rich blue; or gray the blue and use it with bright red-orange or orange-red. Children enjoy constructing these clean-cut, decisive designs made with colored papers and the experience builds up their power to create designs. (See the illustrations.)



## OUR EASTER PARADE

RUTH N. and ALMA L. WILD, Art Instructors  
Buffalo Public Schools, Buffalo, New York

**W**HAT could be more fun in sixth or seventh grade at Easter time than a fascinating lesson in costume design?

● We all knew how to sketch (by means of ovals and circles) our old friends such as ducks, chicks, and bunnies. Now, since we have grown up, we all go into the costume design project brimful of ideas and eagerness.

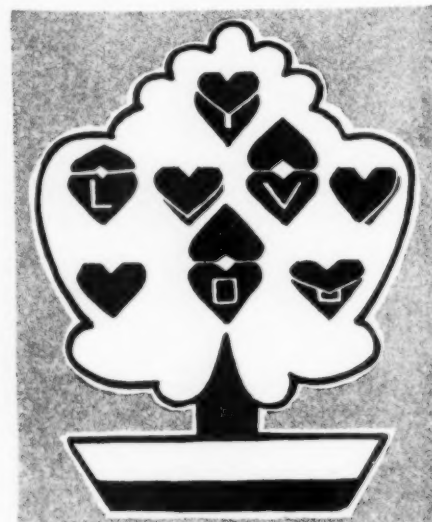
● One child turns his bunny into Farmer Rabbit by means of a straw hat, overalls, and a rake; another takes delight in putting on a high topper and a tail coat. The chicks make lovely ladies when

dressed. Parasols, bonnets, nosegays, and ruffles, all help the cause along.

● Ducks are more dignified with their exaggerated necks. With a hat and a vest, in the way of costume, we have a fine feathered gentleman. A sailor boy, or a college student, or a soldier are fascinating in costume, too.

● We enjoyed this creative Easter project most by selecting our own scraps of colored papers for clothes and then developing any costume which seemed to appeal to us. Once started, there is no limit to the possibilities in designing uniforms, costumes, and characters for these Easter fowl.

● Some left-over scraps of colored paper, a good pencil for sketching, paste and scissors and a classroom full of eager kiddies is all one needs to produce a very popular "Easter Parade."



Valentine ideas from the art class, received from M. C. Harris,  
Instructor, Teacher Training Extension, Johnson, Pennsylvania

## VERNISE PRUITT THE TEACHER WHO DOES

(Continued from page 185)

• One of the Adam and Eve groups was in the 1936 traveling exhibit of the National Ceramics Society. Miss Pruitt was represented in Syracuse in 1938 by "Circus Lady," a captivating equestrienne and her rotund horse. As well as being a truly creative artist, Miss Pruitt is a delightful person to know, wholesome, friendly, and sincere, but extremely modest and self-deprecating. She achieves remarkable results from her pupils. Children like her and respect her artistry. She refutes the statement of our critic, George Bernard Shaw, who charged that "They who can, do; but they who cannot, teach others how to do." Vernise Pruitt is a teacher who "can" and does.

## THE MAGIC OF LEAD PENCIL

(Continued from page 193)

has learned DRAWING in using a pencil and drawing is the cornerstone of every studio art despite what any new art doctrine may say. Therefore the more pencil drawing there is in a school art course the better turnout of work there will be in every other art subject.

• To meet the needed wider, larger use of art materials by art students, pencils with larger leads, some with flat wide points are now available, and these are producing fine, strong shaded tonal subjects and used in connection with studies similar to those in this article from Mills College.

• There is also the wide graphite sticks, crayon sticks which when held in the fingers nearly parallel with the paper surface, achieve almost brush quality strokes as shown in the two subjects by Jane Rehnstrand. This same method lends itself to all manner of modern qualities in pictorial work and is coming into illustration uses very rapidly. The figure sketch shows a figure illustration by Margaret Lyon which when done with a wax crayon pencil is very adaptable to magazine illustration because it may be engraved successfully either for the soft paper page by the line engraving or for the finest of papers by halftone methods of engraving.

• If one must have a flair for color in their art work there are the color pencils made flat or round, large or small, short or long, in every hue of the entire color

spectrum and adaptable to every kind of paper.

• Those who travel either at home or to the out-flung corners of the earth and have sketched, know the convenience of the color pencils or crayon color sticks because of their compactness and working simplicity. A pad or two of paper, a box of color pencils or crayons, and the subject is done in a jiffy. No paraphernalia to set up, no leaking oil containers, or water bottles to tote around. Just an inviting space of white or tinted paper and a small box of color points yearning to contact the paper and the subject seen from the window or the hillside is captured. The traveling artist then returns with ten times the inspirational material as those who have to carry a third of their studio with them whenever they travel-sketch.

• I often wonder what the old masters or their apprentices would do if they could return to our art world today and see the wealth of art materials available in so many forms for so many uses. Think of how they had to grind their colors by hand from minerals and animal and vegetable matters, work with silver-points, and with quill pens. Parchments and paper were treasured materials. Today we waste fine paper extravagantly and canvas is ruined by the square acre because we obtain it too easily. Perhaps it is because of this too easy attitude that we still are working after the old masters and a long way after.

• We become too slick with our art tools. They perhaps accomplish too much for us and we do not put enough of us into or behind the brush or pen or pencil. I know an artist noted for his ink brush illustrations who realized that his work had lost character and decided that to regain it he would work with a worn brush and then later did so with his left hand. This regained for him his lost "drawing" because he had to watch his strokes, he could not draw and cover the radio program, too. He had to really become the guide of his tools, part of the creation of his work.

• If you feel you have lost something in your work just decide you are going to "come back" with the best art tool in the world to perform the deed and my prescription is R—Take a lead pencil regularly whenever thinking of art work and use generously before going into any art idea that will interfere with good DRAWING.

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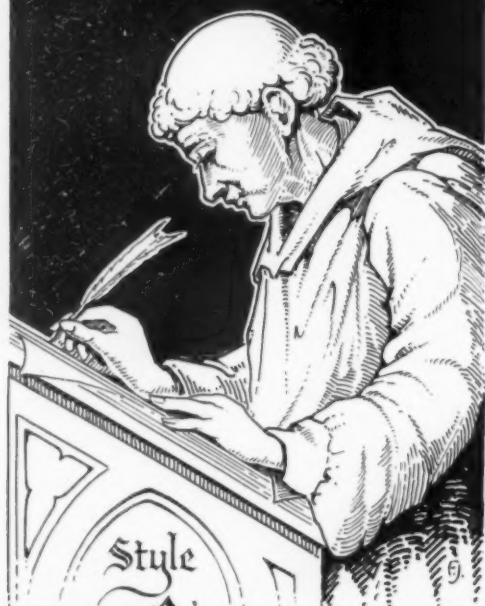
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This ad drawn with B-C-D-Speedball Pens in Speedball inks

## STILL, BUT NOT DEAD, LIFE

(Continued from page 199)

superimpose an artistic aura over it. How often I have seen objects arranged so unrelatedly that they might just as well have been placed separately in various corners of the room.

- The successful arrangement of a still life requires thought and time but is worth it. The process is much like that required in making a picture. Keep the arrangement pliable while you are working. Do not be afraid to change and experiment. Test yourself for variation, composition, form, grouping. The finished product should be a complete composition in itself.

- Incidentally your time has been well spent. You can derive as much satisfaction out of arranging a still life as out of creating a picture. Of course it is a different kind of pleasure, but closely akin nevertheless.

- To obtain best results it is advisable to concentrate on one particular principle for each lesson. Of course the knowledge gained is expressed cumulatively in each succeeding lesson, so that after the fourth lesson the student should have arrived at a knowledge of four art principles and inculcate all of them in his work.

- Lesson number one deals with composition. It is done in charcoal line—illustrative material demonstrating good composition in the dance, the theatre, and in realistic and abstract art should be used. Variety in both negative and positive shapes should be stressed. Dynamic and static lines and a balance between them should be explained. It is not necessary to adhere rigidly to the still life. The student is permitted to make any changes he wishes if he feels it advantageous compositionally. Pliability of the drawing should be stressed. The whole drawing must be kept in a malleable condition, and no one part of it finished first. The importance of the whole rather than any of its individual parts is what we wish to impress upon the student in this lesson. The student soon develops a feeling for composition. You will hear him say, "I don't know what to do—my drawing falls off at the left." O blessed signs of progress!

- Lesson number two stresses space relation. By adding to or subtracting various objects from the still life we can watch the resulting changes in the space relationship of one object to another and

to the whole. To illustrate our point the student should be encouraged to place his hand or a piece of paper in front of each part of the still life, thus obtaining an idea of the plane on which it rests. He should be made aware of the air space around each object and the space necessary for its existence. At first he can draw in the bottom planes of all objects. He soon learns that he cannot have three objects with only space enough for one.

- Lesson number three deals with the third dimension of form. Students explore objects and become aware of their thickness. Mechanical forms are excellent material for this study.

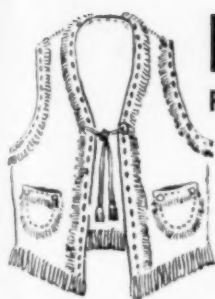
- Lesson number four is about abstract light and dark pattern. The drawing of lesson number three can be used. The student learns of values and the necessity for a balance between light, dark, and medium values. He "feels" where a light or a dark space would be most advantageous in his drawing, and repeats it when he feels it is necessary to the light-dark pattern. His light-dark pattern has nothing to do with form. He already has a three dimensional drawing. His value pattern is used two dimensionally only. The student is uninhibited about doing this with new still life material; where it would be heart-breaking for him to neglect the intricacies of shading an apple!

- Lesson number five is on texture. It is in line only. Various kinds of textures felt and studied by the students include: cloth, wood, paper, metals, fur, hair. Much excellent illustrative material can be found in the popular photo magazines. A careful study of a small piece of texture enables the student to easily do a large piece of it once the pattern is mastered. The still life should be rich in various kinds of textures.

- Students become interested in arranging still life themselves. Encourage them in arranging, because through this they gain a knowledge that is directly transferable to their drawing and painting.

- Revitalizing your still life program will pay big dividends. I have found the teachers in other departments very willing to cooperate in supplying material. Often they like to have some of the finished products hanging in their rooms. It is all in line with the best educational thought that the barriers between subjects be broken down. So hop to it and tack down the available





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School Arts, February 1940

material in your school. Do not be afraid of pestering teachers in other departments. Your chemistry teacher has known for a long time that his laboratory houses interesting forms. He is only surprised that we haven't used it long ago.

## A STUDY IN HEADS

(Continued from page 200)

over the entire face, next orange and red added to the cheeks, chin, lips and forehead. Then shadows were applied under the cheeks, nose, lips, chin and around the eyes. The shadows were composed of brown, purple, and green. The hair was most difficult but seemed satisfactory after laying an even tone of brown or black over the surface and then placing very dark accents in such a manner as would resemble hair growth.

• We completed the head by adding black accents around the eyes, lips, nose, eyebrows and finally by outlining the whole head. A dark background over the remaining surface of the paper completed our portraits.

• I am sure any student, no matter how poor, can be interested in doing these heads if the right approach is used. I found that they worked best if I worked at the front of the room with them. They did not try to copy the head I drew but used original ideas.

## HEADS FIRST

(Continued from page 201)

• Front view requires a center line. Keep the eyes one eye apart. Be sure to mention that the mouth is wider than the nose which is a common error among children. Insist upon a good strong neck. Small children's necks are out of proportion to their heads; naturally they make the neck too small. (Unless it is the drawing of a child's head.)

• The three-quarters view is the most difficult of these three positions. The center line moves around, depending entirely upon the position of the egg in the given view. It runs down through the eyes, mouth and chin. Whereas, in the full-face view the features were of equal width on either side, in this position there is no longer an equal balance of widths (see Figures 4, 5, 6).

• After these figures are complete on the blackboard, the child may decide for himself which one he chooses to make. Upon completing the egg-shape he may determine for himself whether

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it is going to be a male or a female and what the hair or headdress will be like.

• There will be as many different drawings as there are pupils in the room. Children are very fond of color and often find the American citizen an ordinary and dull looking specimen. They prefer something more picturesque and colorful; therefore, I encourage all kinds of peoples as: American Indians with their various headdresses, Chinese, Japanese, Dutch, Esquimaux, etc. Younger children, especially, like the idea. Pictures for reference are good at this time.

• I discourage copying whenever I can. It seems to me the only time it may be used is when some particular character is to be represented for some specific place or purpose.

• A measured drawing of this type does not destroy a child's originality. I find the boys who have been in my club for a period of time asking to use models and doing it with success. It becomes a popular pastime which continues whenever and wherever opportunity permits.

• Often I find a pupil staring ahead apparently day dreaming; I approach with caution; it may be an idler just wasting time but then again it may be a model who is working very hard indeed.

## Figure Drawing

(Continued from page 212)

side of the figure becomes foreshortened, and that degree of fore-shortening depends entirely upon how much of the model is turned away from the eye of the artist.

• At this point in the lesson, I teach a principle which to me is the most vital and fundamental point in all figure drawing; that is, that the point of the inside ankle bone of the foot upon which the weight of the figure rests must plumb directly under the pit of the neck. With this principle properly taught we insure the stability of the figure in any position.

• When pupils are fairly familiar with their proportions, and have the idea of putting down the principal lines and forgetting details, I encourage action sketches from memory. I find that they may attempt with success to illustrate the sports with which they are familiar.

## A Florist Shop in the Second Grade

(Continued from page 214)

pictures of flowers in chalk, crayons and the most valuable of all—the appreciation of beauty, line, and color.

• The children enjoyed making and playing in the shop. They learned more than was anticipated from the activity, and if this real enjoyment and satisfaction in the creation of beauty becomes a part of their existence, the time and effort spent upon it was well worth while. It was only hoped that they learned a better understanding of growing things, that they acquired more patience, a deeper kindness and love, and an appreciation for the fine and beautiful things which surround us.



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## DR. WILLIAM LYON PHELPS ELECTED RECIPIENT OF AMERICAN EDUCATIONAL AWARD FOR 1940

The Associated Exhibitors of the National Education Association announce the election of Dr. William Lyon Phelps as recipient of the 1940 American Education Award. The presentation will be made by President Ben Graham of the American Association of School Administrators during a program given by the Associated Exhibitors in the St. Louis Auditorium, Tuesday evening, February 27.

Dr. Phelps' name will be added to the bronze plaque which now hangs in the lobby of the National Education Association Building at 1201 16th Street, Washington, D. C. It takes its place alongside a most impressive list of American educators.

The American Education Award was first presented in 1928. It has since been an annual feature of the exhibitors' banquet and entertainment at the American Association of School Administrators meeting in February and March. Those who have received the Award are:

- 1928 James W. Crabtree
- 1929 Susan M. Dorsey
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- 1936 Lorado Taft
- 1937 William McAndrew
- 1938 Charles Hubbard Judd
- 1939 Payson Smith

For more than forty years Dr. Phelps has been associated in various academic capacities with Yale University. During these four decades of student instruction he has passed through the various stages of intellectual evolution from a sponsor of radical curricular innovations to a more conservative but increasingly enthusiastic commentator on the progress of the human comedy.

Dr. Phelps was born in New Haven, Connecticut, January 2, 1865, the son of Rev. S. Dryden and Sophia Amelia (Linsley) Phelps. He took his Bachelor's degree at Yale in 1887, and his Doctor's degree at the same school in 1891. Since then he has received no less than a dozen honorary degrees from universities all over the country.

In recent years he has devoted his time to writing. His audience from the combined circulations of the periodicals to which he contributes is estimated at more than ten million readers.

He remains, however, an integral part of the Yale tradition, as essential to the campus and the academic scene as the Chimes of Harkness or the voices of students on the late night air, singing the songs that Yale men sing.

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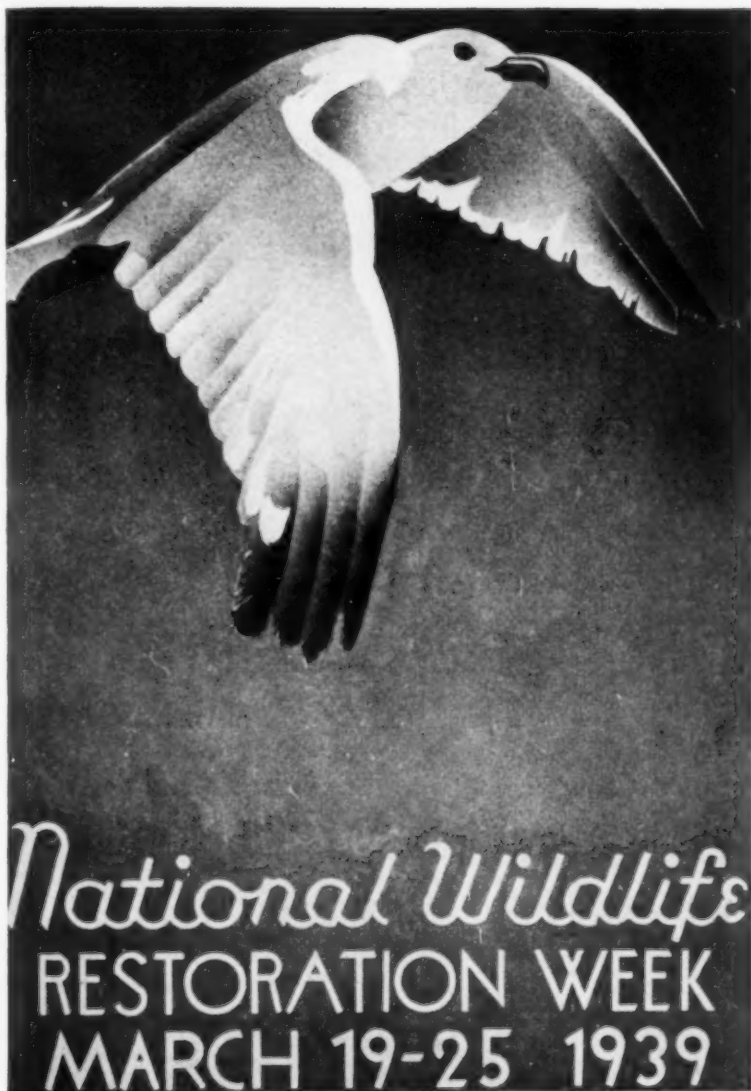
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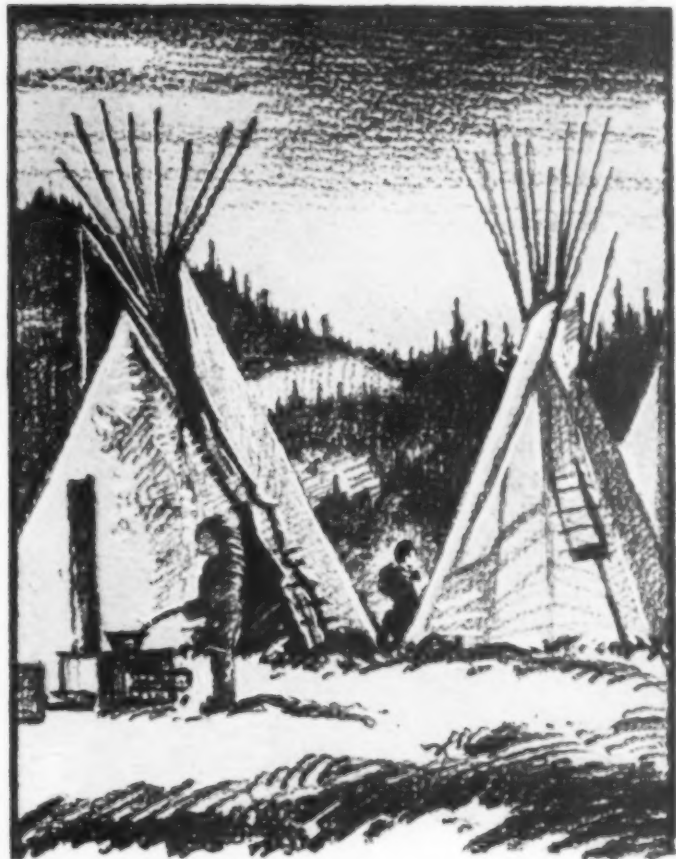
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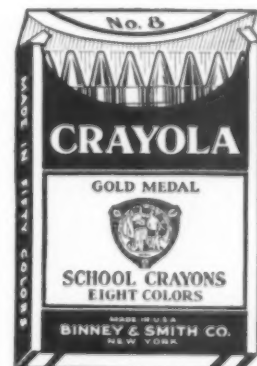
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## SOUTHEASTERN ARTS CONVENTION

New Orleans, March 7-8-9, Hotel Jung  
Mrs. Pat Turner Cravey, Convention Program  
Chairman, announces the following highlights:

### Thursday

Visit to schools, registration, the annual lunch-  
eon for the election of the nominating committee.  
For the afternoon there will be sectional meetings  
including the Industrial Arts, Fine Arts, and Home  
Economics Groups. It has been definitely settled  
that Dr. Arthur B. Mays, Professor of Industrial  
Education, University of Illinois, Urbana, Ill., will  
be the outstanding speaker for the Industrial Arts  
group. Definite plans for the other two groups  
have not been completed.

### Friday

During the morning there will be sectional  
meetings including the same groups as planned  
for Thursday. Dr. Joseph Hudnut, Dean, Grad-  
uate School of Design, Harvard University, Cam-  
bridge, Mass., will be the outstanding speaker for  
the Fine Arts group.

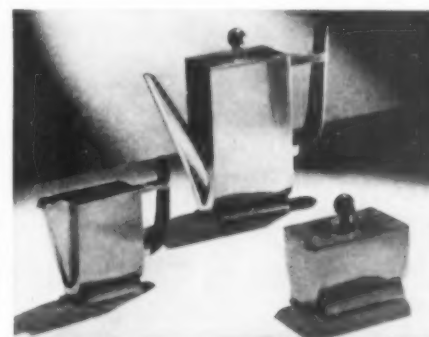
Annual Luncheon on Friday. Tours for the  
afternoon will take in Tour Vieux Carree, with  
walking guides, and Tour Newcomb with bus  
transportation, followed by reception at Newcomb.

Annual Banquet will be held at the Jung Hotel  
with Mrs. Nathans presiding, and Mr. Nicholas  
Bauer of New Orleans as toastmaster. Miss Amy  
Hinrichs, President of N.E.A., will give the address.  
Following this will be the annual Ship Dance.  
Music by outstanding orchestra of New Orleans.

### Saturday

Dr. Joseph Hudnut will deliver the address at  
the general meeting, which we hope will be one  
of the high spots of the convention. This meeting  
will also be followed by a Panel which will be  
announced later.

Further information about the programs may be  
obtained direct from the Program Chairman.  
Write to Mrs. Pat Turner Cravey, 582 Page  
Avenue, N.E., Atlanta, Georgia.



Modern Coffee Set of Pewter  
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Highly ductile and malleable. Particularly suited  
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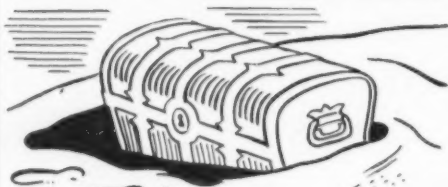
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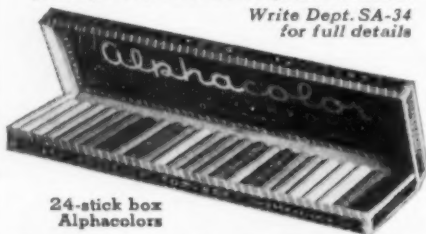
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Try Alphasone, too... new craft art paper... ideal for use with Alphacolors. A colorful Easter project sheet, for entire classroom participation, will be sent to you for 10 cents.

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### ART EDUCATORS TO MEET IN PHILADELPHIA

The thirty-first annual convention of the Eastern Arts Association will be held in Philadelphia, March 27, 28, 29, and 30. Headquarters will be at the Bellevue-Stratford Hotel, where meetings and conferences will be held on the ballroom floor.

Philadelphia is a satisfying city for a convention of this nature. Its great art museum is one point of interest. A reception for members of the E.A.A. will be held there on one of the afternoons of the convention period. The public schools of Philadelphia, its well-known art schools, other institutions, and countless points of historic interest will attract our visitors.

The program has been planned to provide information and inspiration in large measure. The general meetings will be addressed by such outstanding persons as Dr. Andrey Avinoff, Director of the Carnegie Museum, Pittsburgh; Dr. Alexander Stoddard, Superintendent of Schools, Philadelphia; Herbert Johnson, famous for his cartoons in the *Saturday Evening Post*; Matlack Price, authority on Art in Commerce; Dr. Ray Faulkner of Teachers College, Columbia University; and Henry Marceau, Assistant Director of the Philadelphia Museum of Art.

Conferences with lively and pertinent discussion topics will cover the various levels in art education and will provide outstanding features of the program.

You will be encouraged by the recommendations of the Eastern Arts Public Relations Committee which give you suggestions of how to sell art within your school system. This report in the January number plus the report in the November Bulletin are worth a full year's membership.

Membership is \$3.00 and this single bulletin returns a big dividend in educational help. Join now, get these bulletins. Send membership fee to Raymond P. Ensign, Secretary-Treasurer, 250 East 43rd Street, New York, New York.

### NEW ART BOOKS FOR THE TEACHER WHO LOOKS AHEAD

#### SELECTIVE ART APTITUDE TESTS

by William H. Varnum

These low cost tests are concerned with professional futures and are intended for high school and college students, and men and women in the art professions and industries.

Permanent and Student Test Sections \$1.34  
Replaceable Student's Test Section \$0.28

Examiner's Materials Additional

#### FASHIONS SINCE THEIR DEBUT

by Carrie Wilson

This book contains twenty-eight fashion plates showing, in silhouette, the dominant styles and accessories throughout the ages.

72 pages, 8½ x 11, cloth, \$1.50

#### COSTUME DESIGN

by Caroline G. Bradley

A work book for the course in Costume Design for students of Fine Arts and Home Economics with aids for the student and teacher.

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Name.....  
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## Teachers' Exchange Bureau

This service has been so popular, it will be continued. Here will be printed brief notes about advertising and educational literature useful in the art classroom. Readers may secure copies of the printed matter mentioned, as long as the supply lasts, by addressing Teachers Exchange Bureau, 101 Printers Building, Worcester, Mass., and enclosing a 3-cent stamp for the literature of each individual or company. In some cases, a charge may be required, which should be added to the 3-cent stamp.

### ARTISTA COLORFACTS Classroom Wall Chart

Art Teachers will want the new classroom wall chart, ARTISTA COLORFACTS, for practical and comprehensive teaching of color. The dimensions are 25 inches by 35 1/4 inches. This remarkably fine color wheel is not a reproduction. It is actually made with Tempera Paint in the true color wheel values. The Chart is made by Binney & Smith Co., 41 East 42nd Street, New York. The retail price is \$1.25 postage paid. Write direct or ask for M-1.

### NEW QUARTERS

We have recently received a very well designed card announcing the change of address of the Metal Crafts Supply Company to a more desirable location with larger and better facilities for serving all those who are interested in the Metal Crafts.

This concern was formed twenty-two years ago, a pioneer in its field and has been one of our advertisers all these years. We know the organization to be reliable and dependable in every way. The popularity and interest in craft work in metal in school work is increasing each year and to meet demands for equipment and supplies efficiently this firm has found it necessary to enlarge and make better their facilities for service.

### SCHOOL EXPANDS

Craft Center School has moved to new, modern and much larger quarters at 393 Boylston Street, Boston. They now have large offices, exhibition room, separate rooms for wood working, metal spinning and other crafts that requires power tools, and over 2000 square feet for work benches, kilns, looms and other facilities for teaching nearly 150 craft techniques. A very attractive illustrated catalog has recently been issued describing in detail the courses and types of instruction available in the many crafts. A request for M-2 will bring one to you.

### NEW TYPE LINOLEUM BLOCK

F. Weber Co. of Philadelphia has just announced their new "Black-on-White" linoleum blocks which are the latest innovation in the art of block printing. They are made with a black surface on white linoleum, which is mounted 1/8 inches high on a 5-ply wood block.

The advantages of the "Black-on-White" block are many. The artist sees just what he is getting. What he cuts out of the block will both show white and print white, and what he leaves will both show black and print black, an exact duplicate except that it is reversed from left to right.

Another important feature is that the original design may be scratched through the black surface, in the same manner as a scratch board is used.

Complete information and prices may be obtained by writing F. Weber Co., 1220 Buttonwood Street, Philadelphia, or asking for M-3 care of this column.

### CORRELATION PROJECT NO. 8

An addition to the Charles M. Higgins Co. correlation projects announced in the November issue is No. 8 on Bookbinding. This 8-page folder is divided in two parts. The first discusses the repairing of old books and the second the making of a new book by binding magazines into book form. A single copy of this project is free to any teacher writing in on school stationery. Additional copies—price on request. Ask for M-4.

## SCHOOL OF ART (SERIES 33) PURE RED SABLE HAIR WATER COLOUR BRUSHES



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**Genuine Red Sable Brushes at competitive prices . . ranging from 15 cents . . upwards**

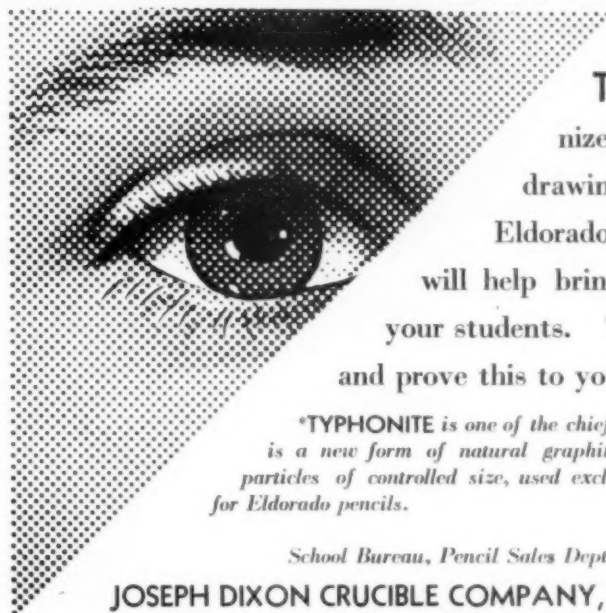
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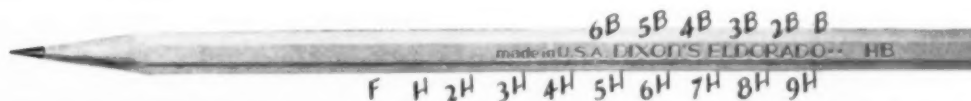


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\*TYPHONITE is one of the chief reasons for Eldorado quality. It is a new form of natural graphite, consisting of extremely minute particles of controlled size, used exclusively by Dixon in making leads for Eldorado pencils.

School Bureau, Pencil Sales Dept., 135—J 3

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Black Surface on White Linoleum,  
mounted on 5-ply wood block

The un-inked block, as it appears  
in the process of cutting

A print from the same block  
showing advantages



What the student cuts out of a Weber "Black-on-White" Block will show white and print white, and what he leaves will show black and print black, an exact duplication, except that it is reversed from left to right. The original design may be scratched through the black surface, and completely visualized before any cutting is attempted. Tonal values may be arrived at directly on the block.

Write for descriptive circular and prices

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6-a

NEW YORK, January 30: The Third Annual Devoe Art Contest, this year featuring magazine cover design, was announced today by Harold Reynolds, Manager, Fine Arts Division, Devoe & Reynolds Company.

Forty cash awards amounting to \$2,000.00 have been arranged for this contest which is open to all artists in the United States, whether professional artist, art student or amateur. The contest closes April 30.

#### Magazines Participate

Entrants will submit cover designs for any of five national magazines participating in the contest—*American Home*, *Collier's*, *Fortune*, *The New Yorker*, and *Woman's Home Companion*. Each publication has contributed some of the prize money and magazine art editors will act as the judges.

#### Entry Blanks

Entry blanks can be obtained at local art stores throughout the country or by writing to Devoe & Reynolds Company, 34 Oliver Street, Newark, N. J., attention Art Contest Division.

This contest, as in the past, is entirely non-commercial in that there is no entry fee and nothing to buy to enter. In fact, even the use of Devoe Artists' Materials is not a requirement.

"The annual Devoe Art Contest," Mr. Reynolds said, "has grown within the short space of three years into the largest effort of its kind in the art field."

"Each year, this contest draws an increasing number of entries from every state in the union. Artwork submitted reveals the high calibre of workmanship and an amazing ingenuity in the development of ideas on the part of American artists."

"The purpose of this Devoe contest," he continued, "is not only to make attractive cash awards available to artists but also to help them break into new, lucrative fields . . . or to stimulate renewed activity in present art markets."

#### MISS SCHENK TO NEW YORK

Birmingham & Prosser, a company that has been very progressive in building lines of school paper to fit contemporary education needs, announces the establishing of an Eastern Educational Department at its New York offices, 10 East 40th Street, on March 1. Miss Katherine Schenk who has many friends in the school field and who has been associated with Birmingham & Prosser in Chicago for two years will head this department. Miss Schenk is well acquainted in the East having been with the New York branch of The American Crayon Company for eleven years. The company will continue the policy of distributing its attractive papers through regularly established school supply houses.

Continued on page 9-a



## HISTORY OF COSTUME

From the Early Egyptian to the  
Victorian Period—by Sellner

How would you like to spread out before you 48 costumes worn by men and women during the past centuries? Perhaps at this moment you are planning costumes for a pageant or school play or your advice may have been sought about costumes for some coming event. If so, these 24 plates showing 48 different costumes will prove one of your most valuable helpers.

In addition, you get interesting facts about costume accessories and the proper color harmonies for each costume. Order yours today.

\$1 spent for this portfolio will save you many an hour of heart-breaking search for costumes. . . . .

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Then, too, there are lessons on developing ornamental letters, artistic monograms, "Humanized" letters, modern alphabets, and a complete history of lettering from the Roman capitals straight through the modern letters.

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School Arts, March 1940